



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

IES

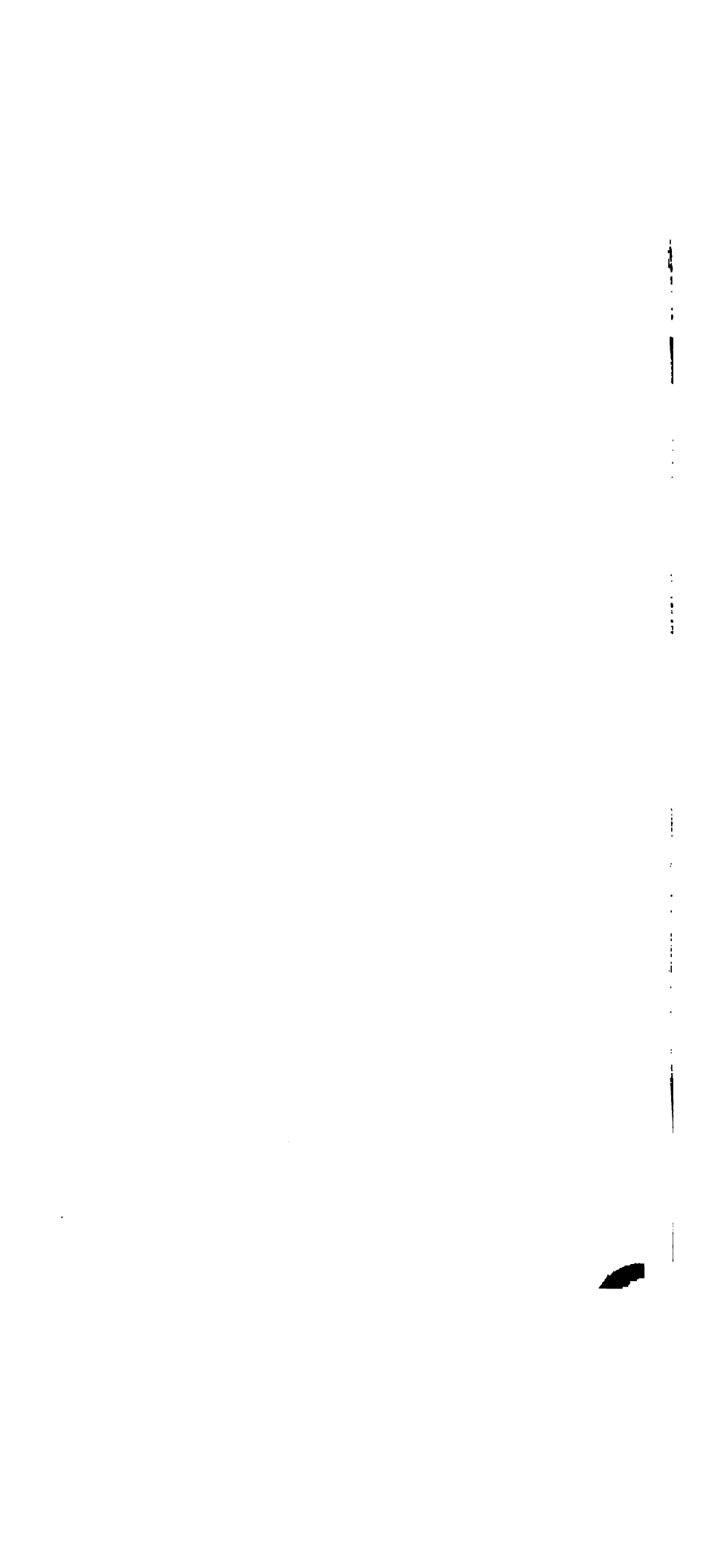


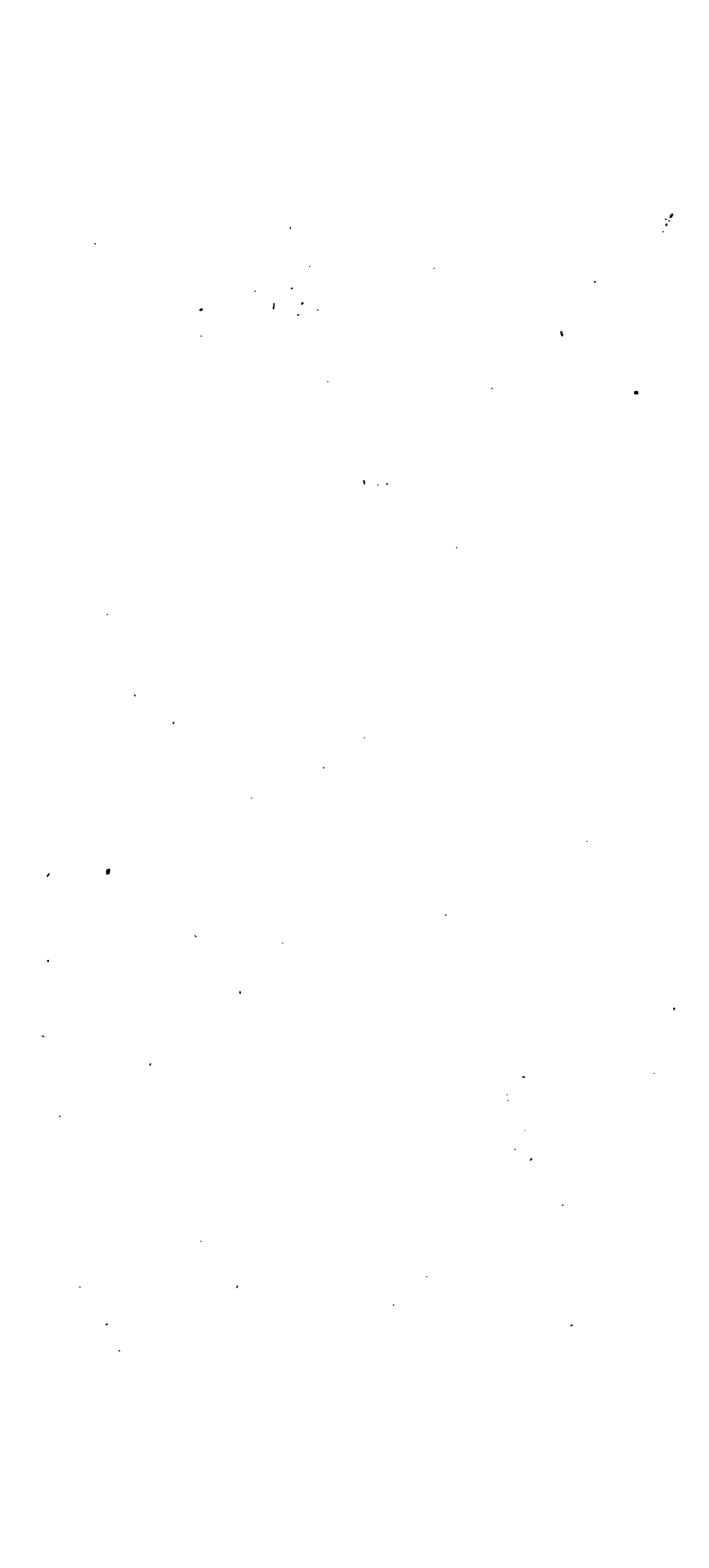
10 0









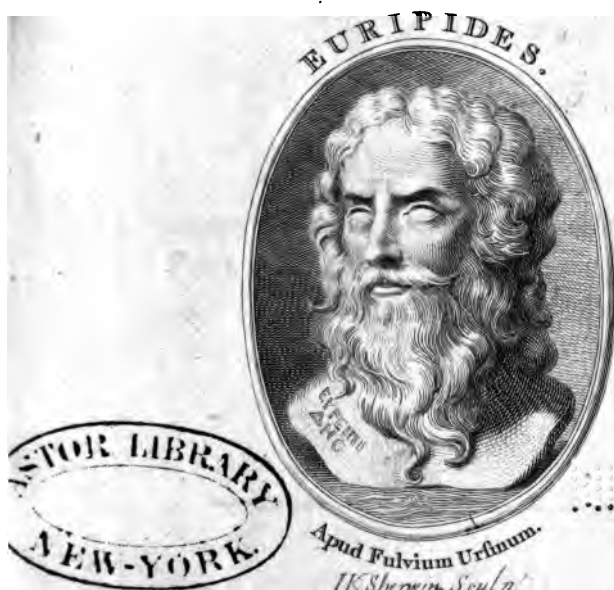


ILLUSTRATIONS
OF
EURIPIDES,
ON
THE ION AND THE BACCHÆ.

BY
RICHARD PAUL JODRELL, ESQ. F.R.S.

O Poema tenerum et moratum atque molle!

CICERO.



LONDON:
PRINTED BY J. NICHOLS;
SOLD BY J. DODSLEY. R. FAULDER, LEIGH AND SOTHEY.
MDCCLXXXI.

ROY W. B.
1. 1914
Y. 1914

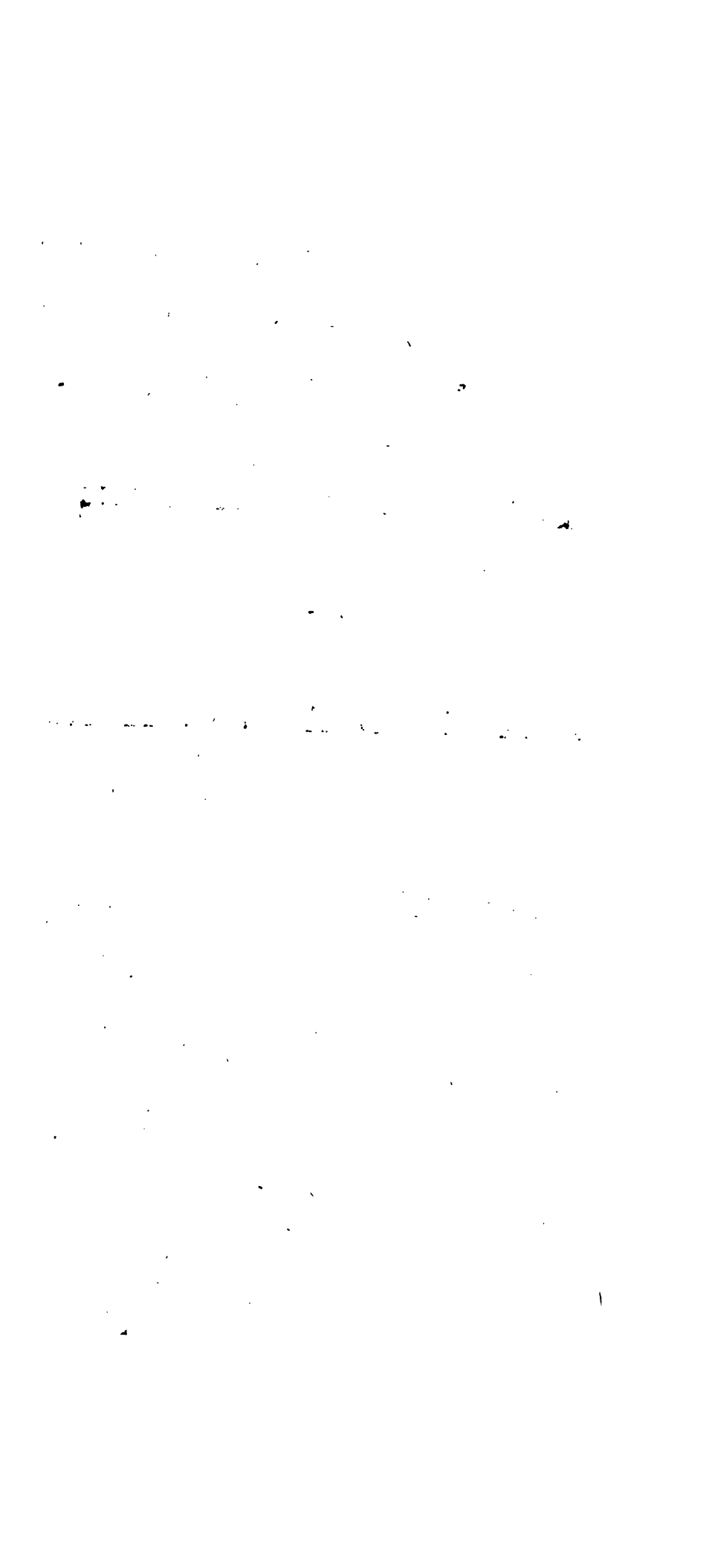
DRAMATICK ILLUSTRATIONS

OF

T H E B A C C H Æ.

Quo me, Bacche, rapis
Tui plenum? quæ nemora, aut quos agor in specus
Velox mente nova?

HOR. CAR. L. 3. Od. 25. V. 3.



B A C C H Æ.

P R E L I M I N A R Y E S S A Y.

THE introduction of the worship of Bacchus from Asia into Europe, and those extraordinary ceremonies which attended this Pagan Deity, constitute the immediate subject of the Bacchæ: The Play therefore exhibits not only an elevated composition of Ancient Poetry, but also a venerable picture of Heathen Theology: The gross absurdities and monstrous chimæras of this extravagant system of superstition should be discussed with that liberal spirit of philanthropy, which human nature demands. It is not my design in this Essay to investigate the different Gods, whom the Mythologists recorded under the title of Dionusus¹, but to illustrate the Bacchus of Euripides, and those circumstances in the Play connected with this Græcian Divinity.

¹ The history of the different heroes of the name of Dionusus is recorded by Diodorus Siculus. (L. 3. from c. 62 to 73.) and Cicero asserts, "that there were many of the name of Dionusus." (De Nat. Deor. l. 3. c. 23.) The learned Author of the Analysis of Ancient Mythology has written a dissertation upon Dionusus. (vol. 2. p. 75.) And he supposes, "that Dionusus was the chief God of the Gentile world, and worshipped under various titles, which at length came to be looked upon as different Deities." (Vol. 2. p. 26. See also vol. 1. p. 273 & 310.)

The

The arrangement of my observations will fall under the respective articles of Parentage, Person, Character, Orgies, Votaries, Dress².

According to the Pagan creed, the Theban Bacchus was the Son of Jupiter and Semele Daughter of Cadmus: Her connexion with her immortal lover disgusted the jealousy of the imperial Juno; and therefore under the disguise of Beroë³ she imposed on her female vanity by exciting doubts on the reality of Jupiter: The prevailing argument, which the Goddess artfully uses for that purpose, as related in Ovid, asserts, "that many Mortals under the name of Gods had before seduced the chastity of innocent Virgins."

Optem

Jupiter ut sit, ait; metuo tamen omnia: multi

Nomine Divorum thalamos iniere pudicos.

MET. l. 3. v. 282.

The credulous Semele, beguiled by this artifice, solicited the most undoubted proofs of the divinity of her celestial Visitant; and obliged him to swear that he would approach her with those unquestionable attributes displayed towards the Queen of heaven⁴: As he could not retract his unguarded oath to grant her the object of her request, he was forced to

² Formæ enim nobis Deorum & ætates & vestitus ornatufque noti sunt, genera præterea, conjugia, cognationes, omniaque traducta ad similitudinem imbecillitatis humanæ. (Cicero de Nat. Deor. l. 2. c. 28.) The materials relating to the story of Semele and the birth of Bacchus are collected from Diodorus Siculus. (l. 3. c. 64. l. 4. c. 2. l. 5. c. 52.) Ovid Met. l. 3. Fab. 3. Apollodorus Bibliot. l. 3. p. 138. Ed. 1699. Hygin. Fab. 131.

³ Ipsaque fit Beroë, Semeles Epidauria nutrix. Ovid. Met. l. 3. v. 278. Thus Diodorus Siculus asserts, that she personated one of the female domesticks of Semele. (l. 3. c. 64.) ⁴ Quantufque & qualis ab altâ Junone excipitur. (Met. l. 3. v. 285.)

visit her, arrayed in those emblems of his supreme Divinity, Thunder and Lightning : The affectionate God divested himself, as far as was in his power, by employing his mildest lightning, and his thunder of the second rate according to the observation of the galant Ovid :

*Est aliud levius fulmen, cui dextra Cyclopum
Sævitiæ flammæque minus, minus addidit iræ,
Tela secunda vocant Superi.* (Met. l. 3. v. 307.)

The consequence however proved fatal, and the alarmed Semele expired in the fiery embrace⁵ : But she was delivered before her death by an immature birth of the infant Bacchus⁶ :

Him, as the pangs of childbirth came,
Whilst all around her flash'd the lightning's flame,
Untimely did her mother bear⁷.

(Potter, v. 101.)

Hence, according to the extravagant romance of the fable, Jupiter, to rescue him, sewed him into his own thigh :

But fav'ring Jove, with all a Father's care,
Snatch'd his lov'd infant from the blasting fire ;

And

⁵ Besides the authorities already cited, see the Hippolytus of our Poet, (v. 561.) and Pindar, Olym. Od. 2. (v. 46.)

⁶ Hence, according to Diodorus Siculus, Bacchus derived his title of Bromius from the noise at his birth ; and also that of Pyrigenes or Fireborn : *Βρόμιον δὲ ἀπὸ τοῦ κατὰ τὴν γένεσιν αὐτοῦ γενομένου βρόμου ὁμοίως δὲ καὶ πυρίγενον διὰ τὴν ὁμοίαν αἰτίαν ὀνομάσαι.* (L. 4. c. 5.) The former title is extremely common among the Græcian and Roman Poets ; and the latter occurs in Strabo. (L. 13. p. 932. ed. 1707.) and in the Anthologia. (l. 1. c. 59. ep. 5. v. 6.) It is also translated by Ovid in this line applied to Bacchus ;

Ignigenamque, satumque iterum, solumque bimatrem.

⁷ V. 3. 244. 598.

(Met. l. 4. v. 12.)

And hid from Juno's jealous eye,
Clos'd the young Bacchus in his thigh *.

(V. 106.)

Euripides himself serves, as an interpreter, to solve the ænigma of this fantastick story: This, according to him, arose from the circumstance of the infant being enveloped in a part of the atmosphere, where he was preserved, as an hostage in security from the resentment of Juno :

But in time
Men fabled, that Jove lodg'd him in his thigh,
Th' ambiguous phrase mistaking *.

(V. 314.)

The English Reader, to understand this ambiguity, must be informed, that the Greek word ὄμηρος united implies an hostage; but divided into two, by detaching the preceding

* V. 96. 286. & 295. Hence the epithet ἱεραφιώτα applied to him in the hymn mentioned by Diodorus Siculus, (l. 3. c. 65.) and ἱεραφιώτη in the Greek epigram of the Anthologia, (l. 1. c. 38. ep. 11. v. 2. & 10.) and in Dionysius Periegetes. (v. 576.) Hence also that of ἐπιγύναια in Theocritus, (Idyl. 26. v. 34.) and μηροστραφής in Strabo, (l. 15. p. 1008. ed. 1707.)

9 Ὅτι διττὸν δίδος.

Ἦγε τοῦ ὀμήρουσι. (V. 297.)

Besides the equivocal reason, contained in this line, and explained in the Essay, the Pere Brumoy supposes also another, arising from the word μέρος in a preceding line,

*Ρήξας μέρος τι τῆ χθόν' ἐγκυκλιμένη.

Αἰθέρως. (V. 293.)

Il roule sur les termes de partie d'air, d'otage, & de cuisse, qui ont quelque rapport en Grec. (Theat. Grec. tom. 5. p. 10.) But I conceive, that there is no foundation for this refinement, and that Euripides did not intend to allude to any equivocation arising from the word μέρος or part, but only from ὄμηρος or hostage: The former is only inserted by accident, but the express inference is drawn from the latter by the Poet himself.

article, as ὁ μηρὸς, signifies the thigh. It is curious, that this same equivocal interpretation of the word in regard to the birth of Bacchus should have also occasioned two historical anecdotes in the life of Homer: For our English Translator asserts in his life of that Poet, "that, according to Heliodorus, he was thus denominated, because he was born with a tuft of hair on his thigh, as a sign of unlawful generation; or according to Proclus, because he was delivered as an hostage in a war between Smyrna and Chios ¹⁰?" But there were other reasons, assigned by the Ancients for the origin of this fable: According to Diodorus Siculus, those Naturalists, who considered Dionysus synonymous with the power and energy of wine, asserted, "that he was feigned to have derived his birth twice from Jupiter, because the vine, like other fruits, having been destroyed in the deluge of Deucalion, and afterwards reviving from the flood, as if the presence of the God had again appeared among men, he was fabled in Mythology to have arisen from the thigh of Jupiter ¹¹." A more natural and probable reason than this for the origin of this poetical fiction is also mentioned by Diodorus ¹² Siculus,

¹⁰ Pope's Iliad, vol. i. p. 75. ed. 1760.

¹¹ Δις δ' αὐτῇ τὴν γένεσιν ἐκ Διὸς παραδιδόσθαι, δια τὸ δεῦν μετὰ τῶν ἄλλων ἐν ἡμῶν κατὰ τὸν Διουκαλίωνα κατακλυσμῷ φθαρῆναι καὶ τέττις τῆς καρπῆς, καὶ μετὰ τὴν ἐπομβρίαν πάλιν ἀναφύειν, ὥσπερ διωτέραν ἐπιφάνειαν ταύτῃ ὑπάρχει τῷ θεῷ παρ' ἀνθρώπων, καθ' ἣν ἐκ τοῦ Διὸς μετὰ γένεσθαι πάλιν τὸν θεὸν ταῦτοι μεμυθοποιῶσθαι· οἱ μὲν ὡς τὴν χρίαν καὶ δύναμιν αὐτῶν κατὰ τὸν οἶνον εὐρήματος ἀποφαινομένοι· Διόνυσον ὑπάρχον, τοιαῦτα περὶ αὐτοῦ μυθολογῶσι. (l. 3. c. 62. vol. i. p. 232. Ed. Wesselin.)

¹² Ὁνομάζεσθαι δὲ τῆς ἀραιῆς τὸν τόπον ταῦτον Μυρὸν, καθ' ὃν ὁ Διόνυσος ἐξέτρυψε τὰς δυνάμεις ἐκ τοῦ ἵσου· ἃ φ' ἔστι καὶ τὰς Ἑλλήνας περὶ τοῦ θεοῦ ταύτη παραδιδουμένας ταῖς μεταγενεστίαις περὶ αὐτοῦ τὸν Διόνυσον ἐν μηρῷ. (l. 2. c. 38. p. 151.)

Pliny,

Pliny ¹³, Quintus Curtius ¹⁴, Pomponius Mela ¹⁵, Philostratus ¹⁶, and Eustathius ¹⁷. These authors refer the story to a mountain in India, sacred to the God, whose name was Meros, synonymous with Meros, or the Græcian word for a thigh. Whatever might be the origin of it, it is remarkable how the ancient Poets were attached to the gross letter of these romantic fables; for notwithstanding the ingenious hypothesis of Euripides to solve the ænigma, the Chorus of this play represents Jupiter, as calling to Bacchus to enter his male womb ¹⁸. The real history of the birth of this God is probably contained in the following account of Diodorus Siculus: He relates, “that Orpheus having in his travels into Ægypt been initiated into the mysteries of Dionusus transferred the birth of this divinity to the Thebans in order to compliment them for the honours he had received, and embraced this opportunity for that purpose: Semele, the daughter of Cadmus, was delivered of an illegitimate infant, who resembled Osiris, as represented by the Ægyptians: Her Father, conscious of this event, and obtaining an oracle to preserve the institutions of his Ancestors, covered the infant

¹³ Necnon & Nysam urbem plerique Indiæ ascribunt, montemque Meron, Libero Patri sacrum, unde origo fabulæ Jovis femine editi.

(Hist. Nat. l. 6. c. 21.)

¹⁴ Scita est (Nysa) sub radicibus montis, quem Meron incolæ appellant; inde Græci mentiendi traxere licentiam, Jovis femine Liberum patrem esse delatum. (l. 8. c. 10.)

¹⁵ Montium Meros Jovi sacer: Famam hinc præcipuam habent, quod in illâ genitum, in hujus specu Liberum Patrem arbitrantur esse nutritum: Unde Græcis auctoribus, ut femori Jovis insutum dicerent, aut materia ingessit aut error. (L. 3. c. 11.)

¹⁶ Εἰπόντα ὡς εἴη Διὸς, καὶ τὸ πατρὸς ἰμεινὴν μηρῷ τέκεν ἴστικα· μηρὸν τι εὐρέσθαι παρ’ αὐτοῦ ὄρεος. (De vitâ Apollon. l. 2. c. 9.)

¹⁷ Καὶ ὄρεος αὐτοῦ Μηρὸς ὄναι παρὰ τοῖς μύθοις μηροῖς αὐτοῦ ἐνομισθὴ Διόνυσος. (Comm. in Dionys. Perieg. p. 202. ed. Hill.)

¹⁸ (V. 527.)

in gold, and made sacrifices to him, as if the presence of Osiris had again happened to Mortals: That in order to honour Osiris, and remove the ignominy of his Daughter's violation, he transferred the generation of the child to Jupiter: Hence the report was circulated among the Græcians, that Semele was delivered of Osiris from her connexion with Jove: And Orpheus, in his new institution established at Thebes, delivered to the Initiated this circumstance relative to Dionusus, who was the same with Osiris: That the people, partly deceived by ignorance, and partly by the lustre of the reputation of Orpheus, but above all by their own inclination to have this God reputed a Græcian, adopted these rites: Hence, continues he, the Mythologists and Poets, having received the story, filled all the theatres with it, and Posterity embraced it as a firm and unshaken truth¹⁸. The second object in the arrangement of my inquiry is the Person of Bacchus: This was a model of the most finished beauty among the ancient Artists and Poets: The Græcian Apollo was more manly, but the Græcian Bacchus more delicate: The former conveyed the perfect idea of the stronger, and the latter of the sweeter graces¹⁹: These so nearly bordered on the elegance of the female sex, that Euripides bestows the epithet on him of *Θηλυμόρφος*²⁰: According to this idea, we learn from Diodorus Siculus, "that the son of Semele was reported to have been voluptuous and tender, and far superior to others

¹⁸ L. 1. c. 23. vol. 1. p. 27. Ed. Wessél.

¹⁹ Engravings of Bacchus, corresponding to this idea, may be seen in Montfaucon. (Antiq. Expliq. tom. I. part 2. pl. 145, 146 & 151.) and there is one in the Polymetis of Spence. (Pl. 20. Fig. 1.) The various passages in the Roman poets, illustrating this subject, are collected by him. (Dial. 19. p. 129.)

²⁰ V. 353. Thus Lucian calls him, Ὁ Θηλυμόρφος, ὁ ἀβρότερος τῶν γυναικῶν. (Deor. Dial. 18. vol. 1. p. 247. Ed. Hemster.) And in another passage, Ὁρᾶτε ὃν; Θῆλυς καὶ γυναικῆιος τὴν φύσιν. (Deor. Concl. vol. 3. p. 529.)

in the gracefulness of his person ²¹." Hence Ovid ²² and Seneca ²³ allude to this idea of his virgin form ²⁴: His countenance had the roseate bloom of the grape ²⁵, and the graces of Venus sparkled in his eyes ²⁶, while his flowing ringlets of a consecrated nature waved on his shoulders ²⁷. The Reader perhaps will not be displeased to contemplate this charming God in that beautiful description of Callistratus on a statue of him by the celebrated Sculptor Praxiteles, which I will endeavour to translate: "There was a grove and the image of Dionusius, imitating the form of a youth: The representation was so natural, that the brass seemed harmonized into flesh: The body was soft and delicate to such a degree that it appeared to be of other materials than brass: This,

²¹ Φασὶ τῇ σώματι γένεσθαι τριφιδόν καὶ παύλειως ἀπαλόν, εὐπρεπέα δὲ πολὺ τῶν ἄλλων διενεγκύν. (L. 4. c. 4. vol. 1. p. 249. Ed. Westelin)

²² Virgineâ puerum ducit per litora formâ.

(Met. l. 3. v. 607.)

Brought to the shore a soft and lovely boy
With more than female sweetness in his look.

ADDISON.

²³ Huc adverte favens virgineum caput:
Crine flaveri simulatâ virgo.

Oed. A. 2. v. 408 & 420.

²⁴ See also Hesychius (vox Διωνύς) where he is said to be ὁ γυναικίαις καὶ παρθενικός: And Albricius asserts, Erat enim imago sua facie muliebri. (De Deor. Imag. c. 19.) The reason in Aristides, why Dionusius was said to be a God both male and female, was because his father Jupiter assumed to himself both natures. (Orat. tom. 1. ed. Jebb, p. 291.) And according to Phurnutus Bacchus was considered of a female form, because intoxication destroys labour. (De Nat. Deor. c. 30.) This author resolves every thing into allegory.

²⁵ Οἰνωπός (v. 236 & 438.) He is also called χρυσώπα. (v. 553.)

²⁶ V. 236.

²⁷ V. 150. 235. 455. & 494. Hence in Hesiod the epithet χρυσόκμηρ, or the golden-haired, is applied to him (Theog. v. 947.) and in an epigram of the Anthologia ἀφροκομήν and εὐχαιτήν (l. 1. c. 38. ep. 11. v. 2 & 6.) In the Cyclops of our Poet he is described, πανθὰ καί τε σείων. (V. 75.) And we find in the Hymn assigned to Homer, Καλαὶ δὲ περισσίοιο ἔθειραν, (Ed. Clarke Odys. & vol. 2. p. 742.)

notwithstanding its quality, had a blush of red, and conveyed the idea of life without it : It almost rose under the point of the touch, and though the substance was hard, yet softened by art into flesh, eluded the sensation of the hand : It had the bloom of youth, was full of delicacy, and flowing with desire, such as Euripides in his *Bacchæ* has displayed his image²⁸ :” But one singular appendage, belonging to this beautiful Divinity, arrests our attention, since the epithet of *ταυροκέρας* in the Play²⁹, alludes to the antlers on his forehead, resembling those of a Bull. The Author of the *Polymetis* expresses his surprize, that this attribute is not found more commonly in the statues of Bacchus ; and when one considers, says he, “ how much the Poets agree with the Artists of old ; how frequent this attribute is in them, and how very uncommon in statues, it is one of the greatest difficulties I have met with in this sort of search into antiquities ; and what I own I cannot yet account for, so as to satisfy myself³⁰ :”

²⁸ “ Ἀλσός ἦν, καὶ Διόνυσος εἰσέκει, ἡθίει σχῆμα μιμέμενος· ἔτω μὲν ἀπλῆς, ὥς πρὸς σάρκα μεταρρυθμίζεσθαι τὸν χαλκόν· ἔτω δὲ ὑγρὸν καὶ κεχαλασμένον ἔχων τὸ σῶμα, ὡς ἐξ ἱτέρας ὕλης ἀλλὰ μὴ χαλκοῦ πεφυκός· ὅς, χαλκός μιν ὄν, ἠρυθραίνετο· ζῶης δὲ μετύσαι αὐτὸν ἔχων ἐβόλετο τὴν ἰδίαν δεικνύναι, ἀψαμένῳ δὲ σοὶ πρὸς τὴν ἀκμὴν ὑπεξίγατο· καὶ ὅπως μὲν ὁ χαλκὸς ἦν στεγανός, ὑπὸ δὲ τῆς τέχνης μαλακτῆς εἰς σάρκα ἀπεδιδόκει τῆς χειρὸς τὴν αἰσθησίν· ἢ δὲ ἀνθρώπος, ἀβρίτης γέμων, ἡμερῶν βίβουλος, οἷον αὐτὸς Εὐριπίδης ἐν Βάκχαις εἰδωπυῖσας ἐξίφην. (Statuæ Philost. & Ed. Olear. p. 900.) The author here alludes to the description of Bacchus contained in this play (v. 235 and 236. and from v. 453 to v. 459.) where he is called *πίθου πλέως*. (v. 456.)

²⁹ V. 100. See also v. 918 & 919. Thus Sophocles, as cited in Strabo, calls him *ταυροκέρας*. (L. 15. p. 1008. ed. 1707.) And Ion Chius in Athenæus *ταυρωπὸς* (L. 2. c. 1.) Hence too the epithets of *κέρας* and *χρυσόκερας* are applied to him in an epigram of the Anthologia. (L. 1. c. 38. ep. 11. v. 11 and 23.) See also the passages from the Orphic Hymns, (29 and 44.) mentioned by Bryant in the Analysis of Ancient Mythology. (vol. 2. p. 434.)

³⁰ Dial. 9th. p. 129. See the passages of the Roman Poets collected by him in his *Noë* (N° 85.)

Notwithstanding this observation, it appears from history, that Bacchus was represented in this manner by the ancient Artists: Thus Diodorus Siculus asserts, "that Painters and Sculptors bestowed this emblem on him, in consequence of the utility derived to agriculture from his invention of the plough³¹:" This Historian, in another passage, records, "that Ammon was portrayed with the head of a ram from the circumstance of having a helmet in the wars with that device; but some fabulously asserted, that he had horns naturally growing on each side of his temples: Hence his son Dionusus was represented with a similar resemblance, and Posterity delivered him down as actually born with horns³²:" Thus, according to Plutarch, many Græcians made statues of Dionusus Tauromorphos³³: And he observes, "that the Elean Women, in their hymn to this Divinity, twice repeat the burden of Ἀξιε ταῦρες, or O worthy Bull³⁴:" In one of

³¹ Παράσημοι δ' αὐτῷ ποῖησαι κέρατα τῆς καλασκιναξοῦσας τὰς γραφὰς ἢ τὸς ἀνδραγαθίας, ἀμα μὲν δηλῶσας ἱστῶν Διονύσου φύσιν, ἀμα δὲ ἀπὸ τῆς περὶ τὸ ἄρδρον ἐνρησιῶς ἐμφανίσας τὸ μέγεθος τῆς ἐπινοηθείσης τοῖς γεωργοῖς εὐχρησίας. (L. 3. c. 64. vol. 1. p. 233. Ed. Wesselin.) This refers to the second Bacchus, son of Jupiter and Proserpine, or according to others of Ceres.

³² Παραδιδόσθαι δὲ τὸν Ἀμμωνα σχοῖν κριῶ κεφαλὴν τελευτημένην παράσημον ἰσχυρότος αὐτῷ τὸ κράνος κατὰ τὰς γραφαίς· ἵσθαι δὲ οἱ μυθολογῶντες αὐτῷ πρὸς ἀληθείαν γινίσθαι φυσικῶς καθ' ἑκάτερον μέρος τῶν κροτάφων κέρατια· διὰ τὸ τοῦ Διονύσου υἱὸν αὐτῷ γιγνόμενα τὴν ὁμοίαν ἔχειν πρόσψιν, καὶ τοῖς ἐπιγιγνόμενοις τῶν ἀνθρώπων παραδιδόσθαι τὸν υἱὸν τῶτον γινόμενα κέρατια. (L. 3. c. 72. Id. p. 242.) This however relates to the first Dionusus, son of Ammon and Amalthea, according to the account of the Lybians.

³³ Διὸ καὶ ταυρόμορφον Διόνυσον ποιεῖσιν ἀγάλματα πολλοὶ τῶν Ἑλλήνων. (De Isid. & Osirid. vol. 2. p. 364. Ed. Xylan.)

³⁴ Quæst. Græc. Id. p. 299. See also Lycophron. (v. 209.) Here Tzetzes interprets the expression of ταῦρες to imply Dionusus, because, says he, they represent him bearing horns, as Euripides does in his Bacchæ: The same Commentator again asserts in his note on (v. 1236.) of that author, that Bacchus is represented as having the head of a Bull, and again cites the Bacchæ of Euripides for his authority: The two lines to which he alludes are V. 918 & 919.

his reasons for the solution of this problem, he asks, "whether the cause might not originate from the opinion, which many entertained, that this God was the Inventor of plowing and sowing³⁵:" We also learn from Porphyry, "that as the statues of Jupiter had the horns of a ram, so those of Bacchus had the horns of a bull³⁶:" And Philostratus in his images asserts, "that the horn, growing under the temples, discovers the representation to be that of Dionusus³⁷. The Philosopher Albricius likewise, in his treatise on the images of the Gods asserts, "that Bacchus had a horned head³⁸:" The Author of the Analysis of antient mythology refers this emblem to the ark, and adds, "that most of the Arkite Divinities were distinguished either with a crescent or horns: In the History of Dionusus we have continual references to this hieroglyphick³⁹." There are ancient statues and medals, still preserved, which exhibit this curious appendage of Bacchus: Two figures of this God, and one of them extremely beautiful, are inserted in the *Antiquité Expliquée* of Montfaucon⁴⁰, where the two horns over the forehead are very visible: And in his *Supplement*⁴¹ the same attribute is obviously represented in another statue and medal of this Heathen Divinity: There are also two figures in Spanheim's *Dissertations*⁴² upon coins, displaying this

³⁵ Ἡ ὅτι καὶ ἄλλοι καὶ σφόδρα πολλοὶ τὸν Διὸν ἀρχηγὸν γεγονέναι νομίζουσι. (Id.)

³⁶ Τῇ μὲν τῷ Διὸς ἀγάλματι κριῦ προσήψαν κέρατα· ταύρου δὲ τῷ Διονύσῳ. (De Abstin. l. 3. p. 285. Ed. 1620.)

³⁷ Καὶ κέρας ὑπεκρυμμένον τῶν προτάρων Διονύσου δαλῶι. (Icon. 15. p. 786. Ed. Olcar.)

³⁸ Erat enim imago sua facie muliebri capite cornuto. (Albric. Philos. de Deor. Imag. Mythogra. Latin. p. 927. Ed. Stav.)

³⁹ Vol. 2. p. 534.

⁴⁰ Tom. 1. part. 2. pl. 157. fig. 1 & 2.

⁴¹ Tom. 1. pl. 57 & pl. 60. fig. 2.

⁴² Dissert. v. p. 356 & 357.

symbol of Bacchus ; but one of them, according to the line of Horace, has only a single horn :

Te vidit infans Cerberus aureo

Cornu decorum. (L. 2. Od. 19. v. 30.)

After this delineation of the Person of this Pagan God, I proceed in the order of my inquiry to the Character. Our Poet in the Play informs us, " that Bacchus has a portion of Mars, belonging to him, when he routs the Warriors, accounted for the onset, by inspiring fear " : " He was in fact a distinguished Conqueror, " who, rivalling the actions of both his Predecessors of the name of Dionusus, marched, according to Diodorus Siculus, over the whole inhabitable world, and left many pillars the boundaries of his expeditions " : " This Historian also asserts, " That the third Bacchus, son of Jupiter and Semele, had, among other titles, that of Thrîambus, because he was recorded to have first introduced the triumph into his country, when he returned, laden with spoils, from his

⁴³ V. 303. This attribute is assigned to Pan by Euripides, in his *Medea* (v. 1172.) *Hippolytus* (v. 142.) and *Rhesus* (v. 37.) But Polyænus reconciles this circumstance, since we learn from him, " that Pan was the general of Bacchus, and that having terrified an army of the Enemy by a nocturnal shout, all vain fears, affecting armies in the night, have been hence denominated panicks." (*Strateg.* 1. 2. c. 2. But according to Plutarch, all sudden consternations of a multitude have been called Panick Fears, because the Pans were the first who received the report of the death of Osiris, (*De Isid. & Osir.* vol. 2. p. 356. Ed. Xylan.) Lucian and Aristides also mention Pan, as the Attendant of Dionusus. (*Bis Accus.* vol. 2. p. 801. Ed. Hemster.) & *Orat.* tom. 1, p. 29. Ed. Jebb.)

⁴⁴ Τελευταῖον δὲ τὸν ἐκ Διὸς καὶ Σεμέλης τεκνωθέντα παρὰ τοῖς Ἕλλησι ζῆλον γενέσθαι τῶν προτέρων· τὰς δ' ἀμφοτέρων προαιρέσεις μιμησάμενον γράϊνσαι μὲν ἐπὶ πόλιν τὴν ἐκασμένην· ἑτέρας δ' ἐκ ὀλίγα· ἀπαλιπὺν τῶν ὄρων τῆς γαυρίας. (L. 3. c. 73. vol. 1. p. 243. Ed. Weid.)

Indian

Indian expedition ⁴⁵." Thus, according to Phurnutus, Bacchus had the reputation of a Warrior, and was the first who displayed the military triumph ⁴⁶: And there are many, says Macrobius, who unite Bacchus with Mars, asserting the identity of the Deity ⁴⁷: He adds, "that this circumstance arose from the general report of his invention of the triumph:" Another ingredient in the character of this Bacchus is the prophetick quality: This is expressly assigned to him by Tiresias in the Play ⁴⁸, who alleges for the reason of it, "that the Bacchick fury and madness itself has a considerable portion of divination: For when the God enters into the body, he makes the frantick utter predictions ⁴⁹." This passage is cited by Plutarch, who asserts, on the spirit of Divination, "that it probably opens certain pores by heat and dilatation conveying the knowledge of futurity, as wine evaporated produces many motions in the brain, and reveals secrets ⁵⁰." Thus Cicero observes, "that the very name in the Greek

⁴⁵ Θρίαμβον δ' αὐτὸν ὀνομασθῆναι φασὶν ἀπὸ τῶν μνημονευομένων κατὰ γαγῆν τῆς στρατίας θρίαμβον εἰς τὴν πατρίδα τὸν ἐξ Ἰνδῶν ποιησάμενον ἱππιοδόν μετὰ πολλῶν λαφύρων. (L. 4. c. 5. vol. 1. p. 250.)

⁴⁶ Ἐδοξε καὶ πολεμικῆς εἶναι, καὶ πρῶτος καταδεικνύει τὸν ἐν ταῖς πολεμικαῖς ἐργασίαις θρίαμβον. (De Nat. Deor. c. 30.) See also Pliny. (Nat. Hist. l. 7. c. 56.)

⁴⁷ Plerique Liberum cum Marte conjungunt unum Deum esse monstrantes. Hinc etiam Liber pater bellorum potens probatur; quod eum primum ediderunt auctorem triumphi. (Saturn. l. 1. c. 19.)

⁴⁸ Μάντις δ' ὁ δαίμων ὄδῃ. (V. 298.)

⁴⁹ V. 301.

⁵⁰ Θερμότητι γὰρ καὶ διαλύσει πάρος τινὰς ἀνοίγει φαντασιακὰς τῷ μέλλοντι εἰκό; εἶναι, ὡς οἶνος ἀναθυμιαθῆς ἕτερα πολλὰ κινήματα καὶ λόγους ἀποκειμένους καὶ λαμβάνοντας ἀποκαλύπτει· τὰ γὰρ βακχεύσιμον καὶ το μανικὰς μελένικην πολλὴν ἔχει κατ' Εὐριπίδην. (De Orac. Defect. vol. 2. p. 432. Ed. Xylan.) But he differs from Euripides in another passage, in regard to the cause of this prophetick quality assigned to Bacchus: for he there asserts that it does not flow from the spirit of frenzy, but from the mutual liberty and freedom which he gives to Mortals by rescuing the soul from every servile fear and infidelity. (Sympos. l. 7. Quæst. 10. Id. p. 716.)

Language for the Art of Divination, or *Μαντική*, was deduced, as Plato interprets it, from the spirit of frenzy⁵¹: And he declares, in the sequel of the same treatise, "that Madness often inspires true Prophecy⁵²." It appears from the Hecuba of our Poet, that there was an oracle of the prophet Bacchus among the Thracians⁵³. Pausanias, speaking of a temple of this God among the Amphicleans, adds, that he was esteemed among them as a Prophet⁵⁴. But this Pagan Deity could never have obtained his degree of veneration from Antiquity, if he had not united in his character the Benefactor of Mankind with the Warrior and Prophet: "Those authors, says Diodorus Siculus, who invest this God in a human form, unanimously attribute to him the invention and plantation of the vine, and of every thing relating to wine⁵⁵." This Historian likewise observes, "that Dionusus was not only eminently distinguished for his personal strength and beauty, but for his love of art and many salutary inventions: For he discovered, when a boy, the nature and use of wine, by pressing the clusters of the vine, and by drying and preserving in storehouses the ripe grapes⁵⁶." He asserts also in another

⁵¹ Sic huic præstantissimæ rei nomen nostri a Divis, Græci, ut Plato interpretatur, a furore duxerunt. (De Divin. l. 1, c. 1.)

⁵² Illud, quod volumus, expressum est, ut vaticinari furor vera soleat. (Id. c. 18.)

⁵³ Ὁ Θρηξὶ μάλης εἶπε Διόνυσος τάδε, (v. 1267.) See also the Scholiast on the passage.

⁵⁴ Λέγεται δὲ ὑπὸ τῶν Ἀμφικλειῶν μάλην δὲ σφίσι τὸν θεὸν τῶτον καθιεργῆναι. (L. 10. c. 33. p. 84. Ed. Kuhn. 1695.)

⁵⁵ Τῶν δὲ μυθογράφων οἱ σωμασιδῇ τὸν θεὸν παρυσάγοντις τῇ μιν ἔννεον τῆς αὐτῆς καὶ φυτείας καὶ πᾶσαι τὴν περὶ τοῦ οἴνου πραγματείαν συμφώνως αὐτῷ προσάπτουσι. (L. 3. c. 63. p. 232.)

⁵⁶ Μὴ μόνον γενέσθαι τῷ κάλλει καὶ τῇ ῥάμῃ διάφορον, ἀλλὰ καὶ φιλότιμον, καὶ πρὸς πᾶν τοῦ χρησμένου εὐρετικόν· ἐπινοῆσαι γὰρ αὐτὸν ἐπὶ παιδῶν τὸν ἡλικίαν ὅτε τῷ μὲν οἷον τὴν φύσιν τε καὶ χρῆσιν, ἀποθλίψαντα ἑατρὸς τῆς αὐτοφύης ἀμπέλου· τῶν δ' ὠραίων τὰ δυνάμειν ξηραίνεσθαι καὶ πρὸς ἀποθραυσισμὸν ὅτε χρῆσιμα. (L. 3. c. 69. p. 239.)

passage, that an excellent report being spread in all places in regard to this hero, no person opposed him, as an enemy, but all, submitting voluntarily, honoured him as a God, with praises and sacrifices: That in this manner he was reported to have travelled over the whole inhabitable earth, civilizing each country with his plantations, and binding nations under the everlasting obligations of gratitude: Hence all men, however entertaining different sentiments of the other Gods, displayed in regard to Dionusus alone one concurrent testimony of his immortality: For no individual, either among the Greeks or Barbarians, was deprived of his grace and bounty; since even the Inhabitants of uncultivated regions, or of those unsuited to the plantation of the vine, learned from him to produce a liquor from barley, little inferior to wine itself in the excellence of its taste⁵⁷. The name of this liquor was by some called Zythus, as he informs us in another passage⁵⁸, where he bestows the same compliment upon it: And the invention of it is equally attributed by him to Ofris⁵⁹, as to Dionusus: This Historian likewise records, “that many Græcian cities contended with each other for the

⁵⁷ Πάντη δὲ διαδομένης περὶ αὐτοῦ φήμης ἀγαθῆς, μηδὲν καθάπερ πρὸς πολίμιοι φημιτάσσεισθαι, πάντας δὲ προθύμως ὑπακούοντας ἱπταίνους καὶ θυσίαις ὡς θεοὶ τιμαῖ· τῷ δ' αὐτῷ τρόπῳ ἐπιλθεῖν φασὶ τὸν οἰκουμενὴν, ἐξημερῶντα μὲν τὴν χώραν ταῖς φυταίαις, εὐεργιτύνοντα δὲ πρὸς λαοὺς μεγάλας τιμαῖς καὶ χάρισι πρὸς τοὶ αἰῶνα· διὸ καὶ πάντας τὸς ἀνθρώπους ἐν ταῖς πρὸς τοὺς ἄλλους θεοὺς τιμαῖς ὡς ὅμοιοις ἔχουσιν προέμεναι ἀλλήλοις, σφίδου ἐπὶ μόνῳ τῷ Διονύσῳ συμφωνουμένην ἀποδοικύουσαν μαρτυρίαν τῆς ἀθανασίας· ὅθινα γὰρ ὅθ' Ἕλληνας ὅτε βαρβάρους ἄμοιροι εἶναι τῆς τύτης δωρεᾶς καὶ χάριτος· ἀλλὰ καὶ τὰς ἀπηργισμένην ἔχοντας χώραν, ἣ πρὸς φυταῖαν ἀμπελὺ παντελῶς ὑπελλοτριωμένην μαθὼν τὸ κατασκευαζόμενοι ἐκ τῶν κριθῶν πόμα, βραχὺ ληπτέμοιοι τῆς περὶ τὸν οἶνον εὐδίας. (L. 3. c. 72. p. 242.)

⁵⁸ Τὸ προσαγορευόμενον μὲν ὑπὸ ἰσίων ζύθος. (L. 4. c. 2. p. 248.)

⁵⁹ L. 1. c. 20. p. 23.

are enumerated in the Prologus of the Play. We learn from Diodorus Siculus, "that the third Bacchus, Son of Jupiter and Semele, contributed much towards the Orgies and Initiations, which he partly improved and partly invented ⁷²." And this Historian in another passage records that the Bœotians with the other Græcians and Thracians in order to preserve the memory of his Indian Expedition, in which he spent three years, instituted triennial festivals in honour of Dionusus, and supposed that the God at that time made his appearance among men ⁷³." Hence the title of Τριετηρίδα ⁷⁴, or the Trieterica ⁷⁵, annexed to these Bacchick Ceremonies, in allusion to their triennial celebration. These rites bore a remarkable resemblance to those of Cybele and Rhea, the mother of the Gods, and are twice mentioned by Euripides in this play ⁷⁶, as connected together, and equally sacred: According to Apollodorus, Bacchus having visited Cybala, a city of Phrygia, there received expiation from Rhea, and learned the rites of Initiation ⁷⁷. The time of performance of these Bacchick Orgies was generally by night; and the reason, assigned by the God himself, is from the veneration attached to darkness ⁷⁸; Hence, among the titles of this

⁷² Επεργῆσαι δ' ἐπὶ πλείονι καὶ τὰ περὶ τὰς ἱεργιασμῶν καὶ τελετῶν, ἃς μὲν μεταβῆναι περὶ τὸ κατ'ἴδιον, ἃς δ' ἐπινοῆσαι. (L. 3. c. 73. vol. 1. p. 243.)

⁷³ Τὰς μὲν Βοιωτὺς καὶ τὰς ἄλλας Ἑλλήνας καὶ Θρᾷκας ἀπομνημονεύοντας τῆς κατὰ τὴν Ἰνδικὴν στρατείας, καλεομένης κατὰ τὸν χρόνον τῷτοι ποιῆσθαι τὰς παρὰ τοῖς ἀνθρώποις ἐπιφανείας. (L. 4. c. 3. vol. 1. p. 248.) Τριετὴς δὲ διαργνημένη τῷ σύμπαντος χρόνου. φασὶ τὰς Ἑλλήνας ἀπὸ ταύτης τῆς αἰτίας ἄγειν τὰς τριετηρίδας. (L. 3. c. 64, vol. 1. p. 235.) ⁷⁴ V. 133. & Hymn of Orpheus (v. 8. p. 109. ed. H. Stephens.) ⁷⁵ Cic. de Nat. Deor. l. 3. c. 23. Virg. Æn. v. 581. Lucan. L. 5. v. 74. Statius Theb. L. 2. v. 661. Hyg. Fab. 131.

⁷⁶ V. 78 & 128.

⁷⁷ Αὐθις δὲ εἰς Κύβαλα τῆς Φρυγίας ἀφικνεῖται, καὶ καθαρθῆς ὑπὸ Πείας, καὶ τὰς τε τελετὰς ἐμαθὼν. (L. 3. p. 94. Ed. Æg. Spolet, 1555.)

⁷⁸ V. 486.

Divinity, occurs that of *Ἐνύχιος*⁷⁹, *Nyctelius*⁸⁰, or the Nocturnal⁸¹ God : And Pausanias mentions a temple of Dionysus under this character⁸². The supposed advantages, resulting to the Votaries from the initiation in these Pagan ceremonies, were guarded with a most solemn and awful secrecy : When Pentheus demands of Bacchus in the Play, “ what were the appearances in these Orgies⁸³,” he replies, “ that they are not to be communicated to those uninitiated⁸⁴ :” And when he again asks him, “ whether they contribute any utility to those who sacrifice to them⁸⁵,” he repeats the prohibition of revealing them⁸⁶ : Thus Diodorus Siculus asserts, “ that it is unlawful to relate individually to the uninitiated the things exhibited in the celebration of the mysteries⁸⁷ :” Hence Aristophanes calls them solemnities unutterable⁸⁸ : And Sophocles mentions, “ that a golden key was upon the tongue of those Priests of Ceres, who presided over the Eleusinian rites⁸⁹.” We may collect too, from that awful prohibition in Horace, that the act of disclosing these antient and

⁷⁹ Anthol. l. i. c. 38. ep. 11. v. 14. And Plutarch *Et ap. Delph.* Ed. Xylan. vol. 2. p. 389.

⁸⁰ Ovid. Met. l. 4. v. 15. & De Art. Aman. (l. i. v. 568.)

⁸¹ See my Note on the Ion. (V. 1077.) N^o 38. p. 139.)

⁸² *Ἐν μὲν Διονύσου ναὸς Νυκτῆλιον.* (L. i. c. 40. p. 97. Ed. Kuhn.)

⁸³ V. 471.

⁸⁴ *Ἀρρήτ' ἀπακρύπτεισιν.* (V. 472.)

⁸⁵ V. 473.

⁸⁶ V. 474.

⁸⁷ *Καὶ τὰ παρυσιαγόμενα κατὰ τὰς τελετάς, περὶ ὧν ὁ Θέμις τοῖς ἀμνησίοις ἰγορεῖται κατὰ μέρος.* (L. 3. c. 62. vol. 1. p. 231.) *Ὡς ὁ Θέμις ἀκούσαι πλὴν τῶν μεμνημένων.* (ch. v. c. 48. p. 370.) *Καὶ τὰ μὲν, κατὰ μέρος τῆς τελετῆς ἐν ἀπορρήτοις τελέμεθα μόνοις παραδίδωμι τοῖς μνησίοις.* (Id. c. 49.) See also Isocrates (Panegy. vol. 1. p. 132. Ed. Battie.)

⁸⁸ *Ἀρρήτων ἱερῶν.* (Ran. v. 301.)

⁸⁹ *Ὡς χρυσία*

Κληῖς ἐπὶ γλώσσα βίβαν

Προσέλπον Εὐμολπιδᾶν. (V. 1108.)

See also the Scholiast upon the passage.

religious ceremonies was held in the greatest abhorrence, and deprived the Offender from every communication of society :

Vetabo, qui Cereris sacrum

Vulgârit arcanum, sub iisdem

Sit trabibus, fragilemve mecum

Solvat phaselum.

(L. 3. Od. 2. v. 29.)

And we shall see in the Play, that Agave fires the Mænades to revenge against the disguised Pentheus, lest he should reveal their mysterious dances on the mountain Cithæron: Thus far however we are able to penetrate into the dark recess of these Pagan Solemnities as to assert, that the original idea of their institution was founded on religion, and was supposed to produce a purifying effect in the human soul: For according to the testimony of our Poet, applied to the Votary,

By these his life he sanctifies,

And, deep imbib'd their chaste and cleansing lore,

Hallows his soul for converse with the skies.

(Potter, v. 89.)

Thus Demosthenes asserts, "that the Initiated were purified and cleansed from the filth and bran of their former state; and after expiation these words were repeated, I have escaped the bad, and have found the better⁹⁰." Thus Diodorus Siculus proclaims, "that the presence of these Divinities, and their peculiar assistance to those of the Initiated, who invoke them in the moment of danger, is publickly reported: For they assert, that the Partakers of these

⁹⁰ Καὶ καθαίρων τὰς τελευτέας καὶ ἀπαμάτῳ τῷ πηλῷ καὶ τοῖς πυτύροις καὶ ἑνὰς ἀπὸ τῆς καθαμῆς, καὶ πηλῶν λήγειν, "Ἐφυγον κακὸν, εἴρη ἀμύνοι. De Coronâ, p. 150. Ed. Foulkes & Freund.

mysteries increafe in piety and righteousness, and become superior to themselves in every respect: The most distinguished therefore of the ancient Heroes and Demigods were extremely desirous of initiation⁹¹:” But the most flattering encomium in honour of these ancient rites occurs in Cicero, who observing the propriety of their appellation of Initia adds, “Thus in reality we discover the first principles of life, and not only receive instructions for increasing the pleasures of it, but for supporting death with better hope⁹²:” Hence it appears, that the great and important doctrine of the immortality of the soul was contained in the system of these Pagan Institutions. Our Poet also informs us, “that the Orgies of the God detest the Impious⁹³;” and these, according to the testimony of Theocritus⁹⁴ and Catullus⁹⁵, were excluded from them: Thus Diodorus Siculus asserts, “that Dionusius taught the rites of initiation, and communicated his mysteries to men of distinguished piety and righteousness⁹⁶:” The very oath of extraordinary purity, which was tendered to the Priestesses of Bacchus at Athens, is still extant, as recorded in Demosthenes⁹⁷: Yet notwithstanding the original innocence of the design perhaps of these rites, it was impos-

⁹¹ Διαβιβῆσθαι δ' ἡ τέτων τῶν διῶν ἐπιφάνεια, καὶ παράδοξος ἐν τοῖς κινδύνοις βοήθεια τοῖς ἐπικαλισσαμένοις τῶν μυηθῆναι· γίνεσθαι δὲ φασὶ καὶ εὐσεβέστερος καὶ δικαιότερος καὶ κατὰ πᾶν βελτίονας ἐαυτῶν τὰς τῶν μυητῶν κοινωνήσαντας· διὸ καὶ τῶν ἀρχαίων ἡρώων τε καὶ ἡμῶν τὰς ἐπιφανείας πεφιλοσημῆσθαι μελαλαδίην τῆς τελευτῆς. (L. 5. c. 49. vol. 1. p. 370.)

⁹² Initiaque ut appellantur, ita re verâ principia vitæ cognovimus; neque solum cum lætitiâ vivendi rationem accepimus, sed etiam cum spe meliore moriendi. (De Leg. l. 2. c. 14.) See also Isocrates Panegy. vol. 1. p. 132. Ed. Battie. ⁹³ V. 476. ⁹⁴ Idyl. 25. v. 14. ⁹⁵ Cat. 63. v. 263.

⁹⁶ Καταδίδχαι δὲ καὶ τὰ περὶ τὰς τελευτῆς, καὶ μελαδέναι τῶν μυητῶν τοῖς εὐσεβεσὶ τῶν ἀνθρώπων καὶ δικαίον εἶον ἀσκησι. (L. 3. c. 64. vol. 1. p. 233.)

⁹⁷ Ἀγίσιν καὶ ἑμὶ καθαρά καὶ ἀγνὴ ἀπὸ τῶν ὑ καθαρυνόντων καὶ ἀπ' ἀνδρὸς συνεσίης. Orat. in Neæram. vol. 2. pars 2. p. 1371. ed. Reiske. The English Reader may see it translated in Archbishop Potter's Archæol. (B. 2. c. 4. p. 220. ed. 1728.)

sible, that a ceremony, accompanied with such wild enthusiasm, should not soon degenerate into licentiousness: We learn from Diodorus Siculus, that the allegation of immorality was originally advanced by some individuals against the introduction of these rites, who maintained, "that Bacchus carried women in his train, in order to gratify his lust, and taught his mysteries with a view to corrupt the wives of strangers"⁹⁸:" The royal Pentheus often alludes in the play to the supposed motives of the Female Bacchanalians, which he imputes to intemperance⁹⁹ and gallantry¹⁰⁰: And we have seen in the Ion, that Xuthus publicly acknowledges an illicit connexion with a girl at Delphi, when he attended the Mænades, and was revelling in the Bacchick rites¹: According to Cicero², "Diagondas the Theban abolished by a perpetual law all nocturnal ceremonies;" as the Romans afterwards did, when the flagitious enormities of their Bacchanalia were disclosed by the fortunate discovery of Æbutius and Hispala Fecenia: This curious and interesting story is related at large in Livy³; and it is remarkable, that the pretended sanctity of the Initiation was the original cause of the final abolition of these Rites: For a chastity of ten days from any connexion with the sexes was a necessary preliminary⁴:

⁹⁸ Φασκόλει τὰς μὲν Βάκχας δι' ἀκρασίαν αὐτὸν περιάγεσθαι, τὰς δὲ τιλιτὰς ἢ τὰ μετέρια φθορᾶς ἵνα καὶ τῶν ἀλλοτρίων γυναικῶν καὶ ἀδικοκύνει. (L. 3. c. 64. vol. 1. p. 233.)

⁹⁹ V. 221. 261. 686.

¹⁰⁰ V. 225. 354. 454. 487. 687.

¹ V. 553.

² Atque omnia nocturna, ne nos duriores forte videamur, in mediâ Græciâ Diagondas Thebanus lege perpetuâ sustulit. (De Leg. 1. 2. c. 15.)

³ Dec. 4. L. 39. from c. 8. to c. 20.

⁴ Decem dierum castimoniâ opus esse, (Id. c. 9.) Adolescens verat eam mirari, si per aliquod noctes secubuisset: Religionis se causâ ut voto pro valitudine suâ factio liberetur, Bacchis initiari velle. (Id. c. 10.) Hispalæ concubitu carere eum decem noctes non posse. (Id. c. 11.)

Hence

Hence the affectionate mistress, informed of the intention of her lover, revealed to him, in defiance of the obligation of secrecy, the fatal intelligence, "that this was the receptacle of every species of corruption, and that it was a place, where he must first suffer, and then act every possible crime⁵:" Alarmed at this idea, the virtuous youth refused to be initiated, and therefore incurred the indignation of his abandoned mother: Hence were derived those immediate consequences, which enabled the Consul Posthumius to detect the infernal conspiracy by a regular chain of legal evidence; and he told the Roman Senate, "that all the licentiousness, fraud, and wickedness, which had for some years been perpetrated, flowed from that abandoned seminary alone of Religion⁶." The Historian observes, "that above 7000 persons of men and women were united in this infamous traffick⁷:" And a decree was enacted, which solemnly prohibited, "that any Bacchanalia should hereafter be celebrated either in Rome or Italy⁸," unless they were qualified with such restrictions, which virtually amounted to a general abolition. I cannot dismiss the reader from this title of Orgies without mentioning those characteristical emblems of a publick nature, which distinguished their celebrity: The first of these is that loud ejaculation, declaratory of the approach

⁵ *Pacem veniamque precatâ Deorum Dearumque, si coacta caritate ejus stenda enuntiasset*—Scire corruptelarum omnis generis eam officinam esse—ubi omnia infanda patienda primum, deinde facienda essent. (Id. c. 10.)

⁶ *Quicquid his annis libidine, quicquid fraude, quicquid scelere peccatum est, ex illo uno sacrario scitote ortum est.* (Id. c. 16.)

⁷ *Conjurasse supra septem millia virorum ac mulierum dicebantur.* (Id. c. 17.)

⁸ *Ne qua Bacchanalia Romæ neve in Italia essent.* (Id. c. 18.)

of Bacchus : Thus in the Prologus the God himself informs “us that he had shouted over Thebes;” the Chorus also represents their sacred Leader, exciting them with acclamations ; and they expect his vociferation, as announcing his arrival : According to this idea, Ovid paints the approach of this clamorous Deity, as accompanied with festive howlings ¹² : The women were particularly vocal on this favourite occasion : “It was customary, says Diodorus Siculus, for the women in many Græcian Cities to celebrate the triennial festivals of Bacchus, where the virgins carried the thyrsus, and displayed their enthusiasm, by shouting and honouring the God : And the Matrons in troops offer sacrifices, and chant the presence of Dionysus in imitation of those Mænades, who are recorded in history to have been the original Associates of this Deity ¹³.” Thus Lucian describes the Mænades, “as advancing with shouts :” And he observes, that the frantick exclamation of εὐ ὦι was the watchword of Bacchus and his Attendants ¹⁴ : Thus in Dionysius the Nation of the Camaritæ hail the arrival of the God with this resounding ejaculation ¹⁵ ; and this Poet also represents the

¹² Liber adeſt, feſtiſque fremunt ululatiſus agri.

(Met. l. 3. v. 528.)

Quæcunque ingrederis, clamor juvenilis & unâ
Femineæ voces.

(Met. l. 4. v. 29.)

¹³ Παρὰ πολλαῖς τῶν Ἑλληνίδων πόλεων διὰ τριῶν ἑτῶν βακχεῖά τι γυναικῶν ἀθροίζεσθαι, καὶ ταῖς παρθένοις νόμιμον εἶναι θυρσοφορεῖν καὶ συνεκθεσιάζειν εὐαχέσαις καὶ τιμώσαις τὴν θεὸν· τὰς δὲ γυναῖκας κατὰ συστήματα θυσιάζειν τῷ θεῷ καὶ βακχεύειν, καὶ καθόλην τὴν παρθεσίαν ὑμεῖν τῷ Διονύσῳ μιμημένας τὰς ἰσορρέμενας τὸ παλαιὸν παρεδρεύειν τῷ θεῷ Μαινάδας. (L. 4. c. 3. vol.)

¹⁴ Καὶ αἱ Μαινάδες σὺν ὁλοκυγῇ ἐπεθήσαν αὐτοῖς καὶ τὸ μὲν σύστημα ἦν ἅπασιν τοῖς εὐ ὦι. (Bacchus, vol. 3. p. 78. Ed. Hemster.)

¹⁵ Ἐὐ ὦι· Βάκχε λέγοντες (Perieg. v. 704.) See also the Commentator Eustathius upon this passage. Hence we find, among the epithets applied to Bac-

the Female Inhabitants of the British Isles, devoted to these roaring noises in honour of him :

Παλαγῆς δὲ λιγύθροος ἔρυνται ἡχώ.
 Οὐχ' ἔττω θρηῖκος ἐπ' ἥσιν Ἀψίνθοιο
 Βισονίδες καλέσιν ἐρίβρομον ¹⁶ Εἰραφιώτην,
 Οὐδ' ἔττω σὺν πασὶ μελανδίνην ἀνὰ Γάγλην
 Ἰδοὶ κῶμον ἄγασιν ἐριβρεμέτη Διονύσιω,
 Ὡς κεινὸν κατὰ χῶρον ἀνευάζεσι ¹⁷ γυναιῖκες.

(V. 579.)

Hence I proceed to the consideration of the musical instruments, employed in these Bacchanalian ceremonies: These were calculated to inflame the animal spirits by the violence of their tones, and to excite them to madness ¹⁸: The sonorous ¹⁹ timbrels were therefore used in the first place, which, invented by the Corybantes ²⁰, were equally consecrated to Rhea and Bacchus ²¹: Thus Euripides alludes in his Cyclops to the noise of these timbrels, as attend-

Bacchus, in the Epigram of the Anthologia those of φιλείου & ἔϊον (l. 1. c. 38. ep. 11. v. 1 & 6.) Our Poet too, in the play, expressly calls him τὸν ἔϊον θεόν (v. 157.) as Sophocles does in his Oedipus Tyrannus (v. 220.) And Strabo mentions the ταῖς ἐπιβοήσεσι καὶ ἑυασμοῖς of these rites (l. 10. p. 721. ed. Janson.) See also our Poet (v. 129.) & Nonnus (Dionysiaca, l. 7. p. 142. Ed. 1569.)

¹⁶ Thus Bacchus in the Hymn, attributed to Homer, applies to himself this epithet:

Εἰμὶ δ' ἐγὼ Διόνυσος ἐρίβρομος.

(V. 56. Ed. Clarke. Odyss. & vol. 2. p. 745.)

And the same epithet occurs in the Orphick Hymn. (v. 1 & 4. Poet. Græci, p. 109 & 115. Ed. H. Stephens.)

¹⁷ See also the Comment of Eustathius upon this passage.

¹⁸ The expression of χαλκούπε μανίης in the epigram of Anthologia alludes to this idea. (l. 6. c. 5. ep. 1. v. 4.)

¹⁹ Βαρυρόμων, (v. 156.) Thus in the Anthologia they are called τύμπανά τ' ἡχηρία. (l. 6. c. 5. ep. 1. v. 7.)

²⁰ V. 125.

²¹ V. 59 & 124.

ing the rites of this God²²; and both Ovid²³ and Claudian²⁴ represent the loud music resulting from them in honour of him: The resounding Cymbals were also used upon this occasion²⁵ with the pipe²⁶ and the flute²⁷: Thus Strabo mentions these different instruments²⁸, applied to the Bacchick rites; and the God is sarcastically represented in Lucian as dancing to the timbrels, pipes, and cymbals²⁹: But the best description of the violent concert, arising from these discordant sounds, occurs in the following lines of Catullus:

Plangebant aliæ proceris tympana palmis,
Aut tereti tenues tinnitus ære ciebant;
Multi-raucifonis efflabant cornua bombis,
Barbaraque horribili stridebat tibia cantu.

(Carm. 63. v. 264.)

²² V. 65 & 204.

²³ Met. l. 3. v. 537. & l. 4. v. 30 & 393. De Art. Aman. l. 1. v. 538.

²⁴ Taurinaque pulsu

Baccharum Bromios invitant tympana remos.

(Car. 24. v. 365.)

²⁵ Thus we find in the Anthologia Κύμβαλά τ' ἐξέφθογγα (l. 6. c. 5. ep. 1. v. 5. See also l. 4. c. 3. ep. 3. v. 1.) And in Ovid,

Sonuerunt cymbala toto

Litore. (De Art. Aman. l. 1. v. 538.)

²⁶ V. 128 & 379. Thus also in the Anthologia,

Βαρυφθόγων τ' ἀλαλήδων

Αὐλῶν. (l. 6. c. 5. ep. 1. v. 6.)

And in Ovid,

Et adunco tibia cornu. (Met. l. 3. v. 533.)

²⁷ V. 160.

²⁸ Τῷ δ' αὐτῷ καὶ κλύπῳ κροτάλων τε καὶ κυμβάλων καὶ τυμπάνων, (l. 10. p. 721. Ed. Janfon.)

²⁹ Ὑπὸ τυμπάνοις καὶ αὐλοῖς καὶ κυμβάλοις χορεύων, (Deor. Dial. 18. vol. 1. p. 247. ed. Hemster.) These instruments are again mentioned by him in his Bacchus (vol. 3. p. 78.)

These

These instruments may be seen in the different Engravings of Bacchus and his Followers, inserted in Montfaucon³⁰. If we may credit the testimony of Livy, there was a political use derived from the vocal ejaculation, and instrumental clangor so peculiar to these Pagan Rites: For he asserts, on the discovery of the enormities in the Roman Bacchanalia, that they were designed to drown the cries of the Initiated in the barbarous moments of their inhuman prostitution³¹. The last essential ingredient in these solemnities is the Dance: Thus Bacchus informs us in the Play, “that all the Barbarians celebrate the orgies in this manner³².” The Chorus too prophesies, “that every country will soon perform this hallowed ceremony³³.” They also extol this, as their favourite amusement³⁴, and paint their divine Leader in strains of enthusiasm conducting his dancing Mænades into Lydia³⁵: Thus Bacchus is represented in Lucian, as leaping and dancing³⁶; and he relates in another passage, “that the Satyrs, the Attendants of Dionusus, invented the three different kinds of dances, which were denominated from them³⁷.” This frantick act of Bacchick devotion was so indispensable an obligation, that it involved indiscrimi-

³⁰ Antiq. Expl. tom. 1. secon. part. l. 1. c. 11 to c. 23. & pl. 142. fig. 2. pl. 49. fig. 2. pl. 143. fig. 2. pl. 149. fig. 2. pl. 155. fig. 1. And in Tom. 2. part 1. pl. 185, 186. And in Supplement, tom. 1. l. 4. pl. 56.

³¹ Occulebat vim, quod præ ululatus tympanorumque & cymbalorum strepitu nulla vox queritantum inter stupra & cædes exaudiri poterat. (Dec. 4. l. 39. c. 8.) Eos deducere in locum, qui circumsonat ululatus, cantusque symphoniarum, & cymbalorum & tympanorum pulsu, ne vox queritantis, quum per vim stuprum inferatur, exaudiri possit. (Id. 2. 10.)

³² V. 482.

³³ V. 114.

³⁴ V. 378.

³⁵ V. 567.

³⁶ ὁ χορεύμενος ἄμα καὶ χορεύων, (Deor. Dial. 18. vol. 1. p. 248. ed. Hemster.)

³⁷ Ὁ Διονύσιος θεράποντες οἱ Σάτυροι ταύτως ἐφευρόμενοι ἀπ’ αὐτῶν ἐκάστην ἐνέμασαν, (De Satyr. vol. 2. p. 280.)

nately all ages and conditions of Votaries³⁸: The royal Cadmus unites in this sacred duty with the venerable Seer Tiresias³⁹: Though this fantastick exhibition may strike the Modern Reader as ludicrous, he should be cautious of attaching ideas of comick levity to the performance of this religious exercise: For the dance has been often employed in the most solemn ceremonies of Devotion: We may remember, that the Israelites danced before their golden Calf⁴⁰; and that the Daughters of Shiloh, at their anniversary, “came out to dance in dances⁴¹.” Thus the Dervises, an Order of Monks in the Mahometan Religion, dance together in their Mosques; and Sandys⁴² declares to have often seen them so engaged: Tournefort was a witness of the same ceremony; and has not only given a description of it, but has illustrated with an engraving this curious dance of the Dervises⁴³: We must however acknowledge, that the Bacchick Dance was accompanied with the most preposterous motions and extravagant efforts of the human body, whose distorted attitudes may be seen in the Figures of Bacchanalians engraved in Montfaucon⁴⁴: The Chorus of the Play compare themselves to the bounding filly⁴⁵ and to the sportive hind⁴⁶: And Cadmus demands of Tiresias, “where they shall toss their hoary head⁴⁷?” All these romantick

³⁸ V. 207.³⁹ V. 184. 195. 324.⁴⁰ Exod. c. 32. v. 19.⁴¹ Judges, c. 21. v. 21 & 23. See also the note of the learned Spanheim on (v. 267.) of the Hymn to Diana by Callimachus, who enjoins the celebration of the annual dance, as a sacred precept, Μῆδε χορὸν φέρειν ἱνιαύσιον (v. 266.)⁴² Travels, p. 55.⁴³ Voyage into the Levant. vol. 2. lett. 8. p. 342. ed. 1741. London.⁴⁴ Tom. 1. part. 2. pl. 165.⁴⁵ V. 166.⁴⁶ V. 16.⁴⁷ V. 185.

expressions should be fairly estimated by the customs of ancient superstition, and not by the standard of modern ridicule.

The next article of this Essay leads to the contemplation of the Votaries of the Deity: These were a Band of frantick Revellers, denominated by a word, consecrated to that purpose, the Thiasus⁴⁷, or union of Persons devoted to Bacchus: Among these the Satyrs are here represented, Attendants on the God⁴⁸: They also constitute the Chorus in the Cyclops of our Poet, where they call themselves his Ministers⁴⁹: Thus Diodorus Siculus informs us, “that Dionusus, according to report, carried Satyrs along with him, who afforded him much pleasure and amusement in their dances and sports: And as the Muses instructed and delighted him with liberal knowledge, so the Satyrs by their antick tricks contributed to the happiness and joy of his life⁵⁰.” Thus Lucian⁵¹, Strabo⁵², Apollodorus⁵³, and Macrobius⁵⁴, has annexed them to the train of this Deity; and Catullus elegantly paints them as his companions:

⁴⁷ V. 56 & 115.

⁴⁸ V. 133.

⁴⁹ V. 77.

⁵⁰ Σατύρες δὲ φατὶν αὐτὸν περιάγεισθαι, καὶ τάτους ἐν ταῖς ὀρχήσεσι καὶ ταῖς τραγῳδαῖς τέρεψιν καὶ πολλὴν ἡδονὴν παρέχεισθαι τῷ θεῷ· καθόλου δὲ τὰς μὲν Μῦσας τοῖς ἐκ τῆς παιδείας ἀγαθοῖς ὠφελύσας τε καὶ τερεψάσας, τὰς δὲ Σατύρας ταῖς πρὸς γέλωτα συνεργάσαις ἐπιπιδύουσι χρωμένους παρασκευάζειν τῷ Διονύσῳ τὸν εἰδαίμονα καὶ κεχαρισμένον βίον. (L. 4. c. 5. vol. 1. p. 251.) Thus Horace joins Bacchus and the Muses together,

Liberum & Mufas. (L. 1. Od. 32. v. 9.)

And there is an engraving in Montfaucon, where Bacchus with the thyrsus in his hand, and a Muse with a lyre stand together. (Antiq. Expliq. tom. 2. Part. pl. 87.)

⁵¹ Deor. Concil. vol. 3. p. 529. ed. Hemster. See also the Bacchus of this author, vol. 3. p. 78. & De Saltat. voi. 2. p. 280.

⁵² L. 10. p. 717 & 718. Ed. Janfon.

⁵³ L. 5. p. 141. Ed 1699.

⁵⁴ Saturn. l. 1. c. 18.

At parte ex aliâ florens volitabat Iacchus
 Cum thiaso Satyrorum & Nisigenis Silenis ;
 Qui tum alacres passim lymphatâ mente furebant,
 Evoc bacchantes evoc, capita inflectentes.

(Carm. 63. v. 255.)

Other Poets also, as Ovid ⁵⁵ and Horace ⁵⁶, allude to these constant associates of this jovial God : But his most numerous Votaries were the women : The Asiatick Chorus here consists of female Bacchanalians ⁵⁷, and the Thebans are divided into three distinct bands under the royal Sisters, Agave, Ino, and Autonoe ⁵⁸. The son of Jupiter and Semele, says Diodorus Siculus, carried Women in his army, as the ancient Bacchus did the Amazons ⁵⁹ ;” and in another passage ⁶⁰ he informs us, “ that the Græcian Virgins and Matrons celebrate Dionusus in imitation of those Mænades formerly attached to him : He afterwards adds, “ that in his army there was a great number of Women ; and that the Muses, according to report, travelled with him, who were virgins, excellently accomplished, and delighted the soul of the God with their melodious songs, dances, and other libe-

⁵⁵ De Art. Aman. l. 1. v. 542. Fast. l. 3. v. 737. Trist. l. 5. el. 3. v. 28. Met. l. 11. v. 89.

⁵⁶ V. 56.

⁵⁷ V. 679, 680, 681. See also Theocritus Idyll. (v. 1 & 2.)

⁵⁸ Στρατιώτιδες δὲ ἐπιλέξασθαι γυναῖκας, καθάπερ καὶ ὁ παλαιὸς τὰς Ἀμαζόνιας. (l. 3. c. 73. vol. 1. p. 243.)

⁵⁹ Ὑμνῶν τῶν Διονύσου μιμημένας τὰς ἰσορρήμιας τὸ παλαιὸν παρέρχοντι τῷ θεῷ Μοισάδας. (L. 4. c. 3. vol. 1. p. 249.)

⁶⁰ L. 2. od. 19. v. 4.

ral diversions⁶¹." The same Historian asserts, "that the object of this army of Men and Women was to punish the impious and unjust⁶²." But the real motives of this promiscuous assemblage of the different sexes were developed on the abolition of the Roman Bacchanalia, when the Consul informed the Senate, "that the number of Women was the source of all those mischiefs which flowed from this institution⁶³." The Customs of these Bacchanalians were equally extravagant with their romantick character: They abandoned their distaff⁶⁴, deserted their houses⁶⁵, and fled to the mountains with naked feet⁶⁶: Here they dangled kids and the cubs of wolves⁶⁷; and, to the injury of their babes, afforded them the milk of their breasts⁶⁸: It appears also, from an expression in the Play, that they feasted on raw flesh⁶⁹, particularly on that of the Goat⁷⁰: Thus Lucian expressly declares, "that whole herds were seized by these Women, and cattle, still alive, were torn asunder,

⁶¹ Κατὰ δὲ τὰς τραϊείας γυναικῶν πλῆθος περιάγεσθαι φασὶ δὲ καὶ τὰς Μῆσας αὐτῶν συναποδημεῖν, παρβύεις ἕσας καὶ πεπαιδευμένας διαφερόντως· ταύτας δὲ διὰ τὴν μελωδικὰς καὶ τῶν ὀρχησέων ἔτι δὲ τῶν ἄλλων τῶν ἐν παιδείᾳ καλῶν ψυχαγωγίῳ τὸν θεόν. (L. 4. c. 4. p. 250.)

⁶² Περιάγεσθαι δ' αὐτὸν καὶ τρατόπειον ἐ μόνον ἀνδρῶν ἀλλὰ καὶ γυναικῶν, ὃ τὰς ἀδίκας καὶ ἄσεβεις τῶν ἀνθρώπων κολάζει. (L. 4. c. 2. p. 248.)

⁶³ Primum igitur mulierum magna pars est, & is fons mali hujusce fuit. (Dec. 4. l. 39. c. 15.)

⁶⁴ V. 118. Thus Nonnus, Διόσυλο παρθενηῶνος
Κίρκιδα καλλιψάσα καὶ ἰσοτέλειαν Ἀθήνην.

(L. 44. p. 764. Ed. 1569.)

⁶⁵ V. 32. 36. 217. Thus Apollodorus asserts, "that Dionysus compelled the Theban woman, deserting their own houses, to revel on Mount Cithæron." Καὶ τὰς γυναῖκας ἠγάγασι καταλιπέσας τὰς οἰκίας βακχεύειν ἐν τῷ Κιθαιρῶνι. (L. 3. p. 142. ed. 1699.)

⁶⁶ V. 33. 116. 664. See also the Note of Musgrave on (v. 665.) in his edition.

⁶⁷ V. 698.

⁶⁸ V. 629.

⁶⁹ V. 139.

⁷⁰ V. 139.

for they were devourers of raw flesh ⁷¹: Thus also Clemens Alexandrinus asserts, "that the Bacchanalians celebrate the orgies of the frantick Dionusus, and display their sacred frenzy by devouring raw flesh, and performing the rites of slaughter ⁷²: "One part of the mysteries, says the learned Author of the Analysis of Ancient Mythology, consisted in a ceremony stiled *ὠμοφαγία*; at which time they ate the flesh quite crude with the blood: In Crete, at the Dionusiaca, they used to tear the flesh with their teeth from the animal when alive: This they did in commemoration of Dionusus ⁷³:" He afterwards observes from the Scholiast of Apollonius Rhodius ⁷⁴, "that the Mænades and Bacchæ used to devour the raw limbs of animals, which they had cut or torn asunder ⁷⁵." But there are heavier charges against them of a still more inhuman savageness; for Apollodorus asserts, "that Bacchus, in order to punish the Inhabitants of Argos for the neglect of his adoration, drove the women into a state of frenzy, who having Infants at their breasts fed upon their flesh on the mountains ⁷⁶." This frenzy indeed was

⁷¹ Τὰς δ' ἔν ποίμνας δ. κ. π. ἀσθαι ἥδη ὑπὸ τῶν γυναικῶν, καὶ διεσπᾶσθαι ἔτι ζῶντα τὰ β. κ. μ. α. λ. α. ὠμοφάγως γὰρ τινὰς αὐτὰς εἶναι. (Bacchus, vol. 3. p. 77. Ed. Hemster.)

⁷² Διόνυσον μαινόμεν ὀργιάζουσι Βάκχοι ὠμοφάγῃ τὴν ἱερομανίαν ἄνθρωποις, καὶ τελίσκουσι τὰς κραινασίας τῶν φόνων. (Cited in the note of Mulgrave on (V. 138.)

⁷³ Vol. 2. p. 12.

⁷⁴ Here the Thyades are called ὠμοδόροις. (l. 1. v. 636.) and the Scholiast alludes to the Bacchæ of Euripides in support of the expression: Τὸ δὲ ὠμοδόροις, ὅτι πολλάκις τῇ μανίᾳ κατασχεθεῖσαι καὶ ὠμοσπάρακτα ἐσθίσουσιν, ὡς καὶ Εὐριπίδης ἐν Βάκχαϊς φησίν.

⁷⁵ Bryant. (Id. p. 13.)

⁷⁶ Ἦκει εἰς Ἀργὸς καὶ κεῖ πάλιν ἐ τιμάνων αὐτὸν ἐξέμηκε τὰς γυναῖκας· αἱ δὲ ἐν τοῖς ὄρεσι τὰς ἐπιμασιδίας ἔχουσαι παῖδας τὰς σάρκας αὐτῶν ἐσθιόντο. (L. 3. p. 142. Ed. 1699.)

the favourite instrument of the divine vengeance of the God, who declares in the Prologus, "that he had excited the whole female race of Thebans to madness to revenge the atrocious calumny offered to the sacred character of his Mother Semele by her royal sisters; for they had proclaimed her connexion with Jupiter to be an artificial tale, calculated to conceal the natural consequences, resulting from the embrace of a mortal Lover⁷⁷; I shall not attempt to anticipate the picture of the merciless rage of these inflamed Bacchanalians, as displayed against the devoted Pentheus, and painted by Euripides in the most glowing colours of sublime enthusiasm: But I shall here observe, that this customary and excessive madness of the Female votary of Dionusus became almost a proverbial expression among the Ancients to convey the idea of the wildest follies of the heated imagination: Hence the Roman Epick Poet borrows his comparison for his frantick Queen of Carthage:

Sævit inops animi, totamque incensa per urbem
 Bacchatur; qualis commotis excita sacris
 Thyas, ubi audito stimulant trieterica Baccho
 Orgia, nocturnusque vocat clamore Cithæron.

(Æn. 4. v. 303.)

And the Lyrick Genius of Horace derives a beautiful metaphor from these Bacchick rites, in order to express the raging fervour of the Torrid Zone,

Quâ parte debacchentur ignes.

(L. 3. Od. 3. v. 55.)

⁷⁷ From v. 26 to v. 43.

Such indeed was the ungoverned violence and irresistible impetuosity of this frantick Female, that an Author of an Epigram in the Anthologia on a fine statue of her ventures to exclaim, “ that she should be confined, lest, though of stone, she should escape from the temple, by bounding over the threshold :”

Ἰσκέλει τὴν Βάκχην, μὴ λαϊνέη περ ἔξωσα,
Οὐδὲν ὑπερθεμένη νηὸν ὑπεκπροφύγη ⁷⁸.

(L. 4. c. 3. ep. 2.)

There is no necessity however to recur to any poetical cause for this superior degree of religious enthusiasm in the Female Sex : The History of superstition would prove, that it was founded on the constitution of Human Nature : I had once a fortunate opportunity of observing the remarkable contrast of this difference : As the Priest was preparing at Naples to exhibit the pretended miracle of the liquefaction of the blood of St. Januarius, I followed the multitude into the Chapel : When the attempt to accomplish it proved ineffectual for some time, the Spectators, inflamed with disappointment, began to be violent : As I was enclosed in the center of them, I was enabled to contemplate the different traits of their respective countenances : The features of the Women were far more convulsed, their voices infinitely more clamorous, and their shrieks more penetrating, than those of the other sex : It was from them, that

⁷⁸ See also l. 4. c. 3. ep. 4. where the expression occurs,
Ἀνδρώσκει δ' ὡς βρομαζόμενα (v. 2.)

the unfortunate stranger, to whom the accidental miscarriage of this liquefaction might have been imputed⁷⁹, would have had reason to tremble, lest he should experience the melancholy catastrophe of Orpheus, or of Pentheus. Here appeared to me the philosophical cause, why the Furies of the Ancients were personified as Females: The statue of Terror at Corinth, according to Pausanias⁸⁰, was thus represented, and conveyed an uncommon degree of horror.

The last object of contemplation in this Essay is the Dress, which includes that of Bacchus and his Votaries. The head was encircled with a species of mitre: "The reason of this ornament, according to Diodorus Siculus, was to prevent the pain of the head, arising from the excess of wine; and the God hence acquired the appellation of Mitrephorus: This too, according to report, gave the first suggestion of the diadem of Kings⁸¹:" Thus Bacchus, in the Hymn of

⁷⁹ This supposition is by no means improbable, as appears from the following anecdote contained in the Travels into Italy of Monsieur de la Lande: *Les femmes, dont la chapelle étoit remplie, invoquoient le saint à grands cris, en se frappant la poitrine & s'arrachant les cheveux, pour en obtenir promptement le miracle. Quand il se passa un peu trop de temps, on est fort porté à l'imputer à la présence de quelque heretique: Ainsi le 24 Nov. 1730, le miracle ayant un peu tardé, on pensa que le Consul d'Angleterre, qui étoit présent, en étoit cause; on lui proposa honnêtement d'aller voir les beautés qui sont dans le reste de la Cathedrale, & il n'eut pas été sur pour lui de vouloir s'en défendre; on a prétendu que le miracle se fit aussitôt qu'il fut éloigné.* (Voyage en Italie, tom. 6. c. 12. p. 281.)

⁸⁰ Καὶ δῖμα ἱπεράθη· τὸτο μὲν δὴ καὶ ἐς ἡμᾶς ἔτι λείπειται γυναικὸς ἐς τὰ φοβερά-τερον εἰκὼν πεποιημένη. (l. 2. c. 3. p. 118. Ed. Kuhn.)

⁸¹ Πρὸς δὲ τὰς ἐκ τῷ πλεονάζοντος οἴνου κεφαλαλγίας τοῖς πίνουσιν γινομένης διαθε-δίσθαι λειγυσιν αὐτὸν μίτρα τὴν κεφαλὴν· ἀφ' ἧς ἀντίας καὶ μίτρηφόρου ὀνομάζεσθαι· ἀπὸ δὲ ταύτης τῆς μίτρας ὑπεροὶ παρὰ τοῖς βασιλεῦσι καλεσθὲν χρῆναι τὸ διαδήμα φασί. (L. 4. c. 4. v. l. 1. p. 250.) Hence Pliny asserts of Bacchus, *Idem diadema, regium infigne & triumphum invenit* (Nat. Hist. l. 7. c. 56.)

Orpheus,

Orpheus, is called Mitrephorus⁸², and he is addressed by Sophocles as the God with the golden mitre⁸³; the same epithet occurs in the Epigram of the Anthologia⁸⁴: This effeminate appendage is also annexed to the head of this Divinity by Lucian⁸⁵, Seneca⁸⁶, and Valerius Flaccus⁸⁷: The Author of the Polymetis asserts, “that he does not remember to have ever observed it in any statue or relievo”⁸⁸. But this mitre is very visible in a beautiful head of Bacchus, inserted in Montfaucon⁸⁹, who calls it a diadem: It is also obviously distinguishable in two other heads of Bacchanalian Figures in the same work⁹⁰: Thus Pentheus, when travestied into a Female Votary, is adorned with this Asiatick ornament⁹¹. The next appendage was the chaplet of consecrated ivy: This favourite plant immediately surrounded with its verdant foliage the infant temples of the God in the moment of his birth, according to the testimony of Euripides in his Phœnissæ⁹¹: And Philostratus observes in his Images,

⁸² Μίτρηφόρος, (v. 4.) Poetæ Græci. Ed. H. Stephens, p. 117.

⁸³ Τὸν χρυσομίτραν τε κικλήσκω. (Oed. Tyran. v. 219.)

⁸⁴ Χρυσιομίτρη. (L. I. c. 38. ep. 10. v. 23.)

⁸⁵ Μίτρα μὲν ἀναδιδοίμενος τὴν κόμην. οὗτός γε ὁ Θηλυμίτρης. (Deor. Dial. 18. vol. 1. p. 247. Ed. Hemster.) See also the Bacchus of the same author, where these expressions again occur (vol. 3. p. 75 & 76.) He is also in another passage described as having the mitre. (Deor. Concil. vol. 3. p. 59.)

⁸⁶ Ac mitrâ cohibens caput. (Hippol. A. 2. v. 756.)

Te caput Tyriâ cohibere mitrâ. (Oed. A. 2. v. 413.)

⁸⁷ Niveâ tumeant ut cornua mitrâ (l. 2. v. 272. Dial. 9. p. 130.)

⁸⁸ On remarque ou dessus des cornes un diademe (Antiq. Expliq. tom. 1. l. 4. pl. 60. fig. 1.) where the same ornament appears on a head of Bacchus from a medal.

⁸⁹ Id. pl. 162. fig. 1 & 2.

⁹⁰ V. 831 & 927.

⁹¹ Κισσὸς δὲν περιεφύσκει
Ἑλικίος εὐθύς ἔτι βρέφας
Χλοηφόροιςιν ἔρρεσι
Καλασκήοισιν ὀλβίσας ἰνώτισσι. (v. 657.)

“ that

"that the ivy-berries, interwoven into chaplets, are declaratory of Dionusus⁹² : Hence we find corresponding epithets in the Cyclops⁹³ of our Poet, in Homer's Hymn⁹⁴ to Bacchus, in the Orphick Hymns⁹⁵, and in the Anthologia⁹⁶; all alluding to the ivy-crown of this voluptuous Deity : He is also thus described by Dionusus⁹⁷ and Claudian⁹⁸, and is constantly represented in this manner in the ancient statues, as appears from various engravings in Montfaucon⁹⁹ : Hence it became an obligation indispensable in his Votaries to assume this distinguishing emblem of their tutelary God ; and the Chorus invokes Thebes in the fervour of their devotion to be crowned with it¹⁰⁰ : The royal Cadmus and the aged Tiresias also exult in this characteristical mark of their divine attachment¹ : And the Female Inhabitants of the British Isles are represented by Dionysius Periegetes, as crowned with the clusters of it² : But the Ivy was not the only tree which entered into this consecrated garland ; for,

⁹² Καὶ γὰρ οἱ κόρυμβοι εἶφανοι ὄντες Διονύσου γνῶρισμα. (C. 13. ed. Olear. p. 786.)

⁹³ Φιλοκισσοφόρον. (V. 616.)

⁹⁴ Κισσοκόμη Διόνυσον. (Ed. Clarke, vol. 2. p. 756.) &

Κισσῶ καὶ δάφνῃ πεπυκασμένος. (Id. v. 9.)

⁹⁵ Κισσοφόρον, (v. 4. Poet. Græc. Ed. H. Stephens, p. 109.) Κισσοκαρῆς, (v. 12. Id. p. 117.)

⁹⁶ Κισσοεἶφανον. (L. 1. c. 38. ep. 10. v. 11.) & Κισσοκόμα (l. 6. c. 5. ep. 1. v. 1.)

⁹⁷ Κισσῶ δ' ἱμερόεντι καλὰς ἔρεψεν ἰθείρας. (Perieg. v. 947.)

⁹⁸ Lenisque simul procedit Iacchus

Crinali florens hederâ (De Rap. Proserp. l. 1. v. 17.)

⁹⁹ Antiq. Expliq. tom. 1. part. 2. pl. 142. to pl. 159.)

¹⁰⁰ V. 106. See also (v. 85.)

¹ V. 177. 205. 323. 342. See also Nonnus (Dionys. l. 44. p. 764. Ed. 1569.)

² Στεφάμεναι κισσοῖο μελαμφύλλοιο κορύμβοις. (v. 573.)

besides the vine³, it appears from the play, that the oak, the pine, and the smilax, were also interwoven⁴: The head of Bacchus had also another ornament of a still more poetical nature; for he was crowned by the Destinies at his birth with chaplets of serpents⁵: Hence his Female Revellers the Mænades adopted this terrifying appendage for their locks, according to our Poet⁶; and they are thus represented by Clemens Alexandrinus, “as crowned with serpents⁷:” Hence the propriety of that address in the Ode of Horace to Bacchus:

Nodo coerces viperino

Bistonidum sine fraude crines.

(L. 2. Od. 19. v. 20.)

And thus Philostratus in his Images among the Bacchick emblems on Mount Cithæron paints “the serpents erect⁸:” We also learn from Plutarch, “that when Olympias, Mother of Alexander, devoted herself to the imitation of these enthusiastick rites, she procured tame serpents to be enveloped in the thiasus, who creeping from the ivy, and their mystick recesses, and wreathing round the thyrsus and chaplets of the

³ Thus Lucian describes him as βότρυς ἐμφανωμένον. (Bacchus, vol. 3. p. 76. ed Hemster.) And the corresponding passages in the Roman poets may be seen in the Polymetis of Spence. (Dial. 9. p. 130. N. 90.)

⁴ V. 108, 109, 110. 702. See also Philostratus, ὅτι καὶ τοῖς ἑρπυσσίν, ὅτι σμίλακος ἢ ἀμπέλου κλήμα (Icon. c. 18. Ed. Olear. p. 791.)

⁵ V. 101. Thus Nonnus, Μίσηθεῖσαν ὑπὸ σπειραῖσι δρακύνων Βάκχου πλεικτὸν ἄγαλμα (Dionysiaca, l. 7. p. 142. Ed. 1569.)

⁶ V. 104 & 767. 2. Ἀνεστειμένοι τοῖς ὄφεισιν. See the passage cited in the Note of Musgrave on (V. 138.)

⁷ Ὀφεις ὀφθαλμοί. (L. 1. c. 18. p. 790. Ed. Olear.)

Women,

Women, terrified the Men⁹." There is an engraving in Montfaucon, representing a Bacchick solemnity, where the serpent appears, escaping from the basket¹⁰: And the same image occurs in the Corbeille mystique, inserted in his Supplement¹⁰. The garments of the female Votaries were also clasped with Serpents¹¹: Thus Catullus corresponds with Euripides in this poetical appendage:

Pars fese tortis serpentibus incingebant.

(Carm. 63. v. 258.)

And Lucian describes the Mænades, "as girt with Serpents¹²." The locks of the Bacchanalians, in imitation of those of their divine Leader¹³, floated dishevelled on their shoulders¹⁴; and their flowing robes, according to our Poet¹⁵ and Theocritus¹⁶, extended to their ancles: The body was adorned with a vestment, denominated the Nebris¹⁷ from

⁹ Ἡ δὲ Ὀλυμπιάς μᾶλλον ἡτέρων ζηλώσασα τὰς καλοχᾶς καὶ τὰς ἐνθεσιασμῶν ἐξάγυσσα βαρβαρικώτερον ὄφεις μεγάλας χειροῦθεις ἐφείλκετο τοῖς διάσαις, οἱ πολλὰκις ἐκ τῆς κνίτῃς καὶ τῶν μουσικῶν λίκνων παραναδύμενοι καὶ περιλιττόμενοι τοῖς θύρσοις τῶν γυναικῶν καὶ τοῖς σεφάνοις ἐξέπληττον τὰς ἀνδρας. (Alexan. tom. 4. p. 7. ed. Bryan.) See also Bryant's Analysis of Antient Mythology (vol. 1. p. 475.)

¹⁰ Antiq. Expl. tom. 2. part. 1. pl. 86. ¹⁰ Tom. 1. l. 4. pl. 62. fig. 1.

¹¹ V. 697. ¹² Δράκοντας ἐπιζωσμέναι. (Bacchus, vol. 3. p. 78.)

¹³ (See p. 274.)

¹⁴ V. 694 & 829. Thus Ovid,

Ecce Mimallonides sparfis in terga capillis.

And Nonnus calls a Bacchanalian,

Κέρη λυσίθερα. (L. 44. p. 764. Ed. Falken. 1569.)

¹⁵ V. 831 & 934.

¹⁶ Αἰ δ' ἐδῶκον

Πέπλωσ ἐκ ζωστήρος ἐπ' ἰγνύ' ἀνιερύσασαι. (Idyll. 26. v. 17.)

¹⁷ It is defined by the Scholiast of the Phœnissæ the spotted skin of the stag worn by the Bacchanalians, Νεβρίς δὲ ἐστὶ δέρμα ἐλάφου κατὰ στικτον, ὃ φορεῖσιν αἱ Βακχισταί. (On v. 798.) And by Eustathius in his comment on Dionysius Periegetes, Δέρμα νέβρις, ἥτοι νεογνῆ ἐλάφου, πολύστικτον, ὃ Διόνυσος ἐκπέπληται τῷς ἁμοῖς (On v. 946.)

the skin of the Fawn employed on this occasion : The God is thus dressed by Euripides ¹⁸, Dionysius Periegetes ¹⁹, and Statius ²⁰; and his figure, so accoutered, may be seen in Montfaucon ²¹ and Spence ²² : The Asiatick Chorus exhorts the Theban Votaries to assume this distinguishing garb ²³; and they are afterwards represented investing themselves with this ornament ²⁴ : Thus Antigone asserts in the Phœnissæ ²⁵, “ that she danced on the mountains with the consecrated band, cloathed in the Theban Nebris, in honour of Semele : The female Attendants of Dionusus are likewise described by Lucian, “ as crowned with ivy, and dressed in the Nebris ²⁶ :” And the Bacchanalian Votary in the Anthologia is apparelled in the same manner : The prophet Tiresias and the royal Cadmus are also arrayed in this spotted skin of the Fawn ²⁷ : And the Nation of the Camaritæ are described by Dionysius with this emblem of Bacchick attachment ²⁸. The next appendage, which I shall mention, is the thyrsus : This is called in the Play the Bacchick branch ²⁹, and is so defined by the Scholiast on the Phœnissæ ³⁰ : It was carried in the

¹⁸ V. 24 & 137. See also Phurnutus (De Nat. Deor. c. 30.) Hence the epithets of Νεβρώδεια Νεβριδοςόλι are applied to him in the epigram of the Anthologia. (l. i. c. 38. ep. 11. v. 14.) And Νεβριδοςόλι in the Orphick Hymn. (V. 10. Poet. Græci. Ed. H. Steph. p. 117.)

¹⁹ Αὐτὰρ ὁ μὲν νεβρίδα καλωμαδὴν ἱτάνυσσε. (V. 946.)

²⁰ Hic flavam maculoso nebrida tergo. (Sylv. l. 1. poem. 2. v. 226.)

²¹ Antiq. Expl. tom. 1. part 2. pl. 143. fig. 3. pl. 144. fig. 6. pl. 145. fig. 1. pl. 146. fig. 1. See also Supplement, tom. 1. l. 4. pl. 56, 57, 58.)

²² Polymetis, pl. 20. fig. 1.

²³ V. 111.

²⁴ V. 695.

²⁵ (V. 1743.) See also (V. 798.) of that play.

²⁶ Κιτῶν ἐσεμμέναι, νεβρίδας ἐνημμέναι. (Bacchus, vol. 3. p. 75. Ed. Hemster.)

²⁷ V. 176 & 249.

²⁸ Ζώμαλα καὶ νεβρίδας ἐπὶ γῆθισσι βαλόντες. (V. 703.)

²⁹ V. 308.

³⁰ Θύρσος δὲ ὁ ἀπαλὸς κλάδος (On v. 798.) Thus also Hesychius Βακχηρία βακχικὴ ἢ κλάδος (vox θύρσος.)

hand

hand³¹; and encircled with the leaves of ivy³²: But it concealed under this tender foliage an instrument of a formidable nature; for it had a sharp point³³, and was employed as a consecrated spear: Thus Diodorus Siculus relates, “that Dionusius, collecting an army of Women, and arming them with the thyrsus, marched over the whole inhabitable world³⁴:” He afterwards adds, “that he killed his Enemies sometimes in an extraordinary manner by a military stratagem: For having furnished his Bacchæ with spears, instead of the thyrsus, covered at the point of the iron³⁵ with ivy, they darted them unexpectedly by a sudden attack against those Kings, who through ignorance despised them, as women, and on that account were unprepared³⁶.” The

³¹ V. 254. 495. 732. & 833. Thus Nonnus,

Καὶ παλάμη διτε θύρσων. (Dionysiaca, l. i. v. 15.)

³² V. 254. 363 & 1053, Hence Nonnus calls it *κισσώδι θύρσῳ*. (Dionysiaca, l. i. v. 20.) & *θύρσων ἄειρε πολύπλοκον ἱεροπικισσῶν*. (l. 7. p. 142.)

³³ Thus Polyænus asserts, *Ὁ θύρσος εἶχεν ἀιχμὴν*. (Stratag. l. i. c. i.) See also the authorities contained in the Note of Mufgrave on (v. 704) of his edition.

³⁴ *Στρατόπειδον ἐκ τῶν γυναικῶν συναγόντα καὶ θύρσοις καθοπλίσαντα στρατίαν ἐπὶ πᾶσαν ποιήσασθαι τὴν οἰκουμένην* (l. 3. c. 64. vol. i. p. 233.)

³⁵ These Women are described in the Bacchus of Lucian, “as having small spears without iron, and made of ivy,” *Δόρατά τινα μικρὰ ἔχουσαι, ἀσίδηρα, κιτλοποίηλα καὶ ταῦτα*. (vol. 3. p. 75. Ed. Hemster.) But Dr. Mufgrave observes in his Note on (v. 704.) “that this variation of Lucian is more in appearance than in reality; for the Indian Spies, who did not see the iron, concealed in the leaves, reported it to the King, as they imagined it, and not as was really the case. He might have added to this reasoning, that Lucian, in two other passages, describes the Attendants of Dionusius with iron at the extremity of the thyrsus; *Καὶ τῶν θύρσων ἄκρῳ ἀπογομυῖσται τὸν σίδηρον*. (Id. p. 78.) *Ἀντὶ τῆς κιτλῆς σιδήρου ἐνρόντες*. (Id. p. 79.)

³⁶ *Ἐπίοι δὲ καὶ διὰ τῆς στρατηγικῆς ἐπινοίας παραδόξως ἀναιρεῖν τὰς ἐναλίοπρα-γῆλας ἀναδιδόναι γὰρ ταῖς Βάκχαις ἀλλὴ τῶν θύρσων λόγχαι τῷ κιτλῷ κεκαλυμμένας τὴν ἄκμην τῆς σιδήρου καὶ τῶν βασιλέων διὰ τὴν ἀγνοίαν κατὰφρονούντων, ὡς ἀν γυναικῶν, καὶ διὰ τὸτο ἀπαρασκευῶν ὄντων, ἀνελπίτως ἐπιτίθειμενον κατὰκοιτίξιν*. (l. 3. c. 65. vol. i. p. 234.)

same Historian records in another passage, "that Dionusius led a multitude of Women in his military expeditions, armed with spears, enveloped with the thyrsus³⁷." This weapon was often brandished with violence by the God; and in this poetick attitude he is represented by our Poet³⁸, Dionysius³⁹, Ovid⁴⁰, and Seneca⁴¹: It is also darted by the Bacchanalians in the Play against the devoted Pentheus⁴²: This symbol of the Deity, and his Votaries, is constantly to be found in the ancient descriptions⁴³ and statues still extant, as may be seen in Montfaucon⁴⁴ and Spence⁴⁵.

The next instrument of Bacchick apparel was the Νάρθηξ, Ferula, or Cane: This was a plant of a light nature, resembling a reed, as defined by Pliny⁴⁶, and Hesychius⁴⁷: According to Diodorus Siculus, "they attribute it to Dionusius

³⁷ Κατὰ δὲ τὰς στρατίας γυναῖκων πλῆθος περιέχουσαι καθοπλισμέναι λόγχαις τιθυσσόμεναι. (l. 4. c. 4. vol. 1. p. 249.)

³⁸ V. 308 & 554. Hence in the Orphick Hymns we find the epithets of *Δυσσεϊνάκεια*, *Δυσσομαῖη*, *Δυσσοφόροιο*, and *Δυσσαχθής*, applied to him. (Poet. Græci. Ed. H. Stephens, p. 115, 116, & 117.) And in the Anthologia he is likewise called *Δυσσοφόρον*, or the Bearer of the thyrsus. (l. 6. c. 38. ep. 11. v. 9.)

³⁹ Ἀκροχάλιξ δ' οἶνον ὀψιμὴν ἀνισίστατο Δρύωνος. (v. 948.)

⁴⁰ Pampineis agitat velatam frondibus hastam.

(Met. l. 3. v. 668.)

⁴¹ Nec manu molli levem

Vibrâsse thyrsum.

(Hes. Fur. A. 2. v. 474.)

⁴² V. 1097.

⁴³ See Philostratus (Icon. c. 15. p. 786. Ed. Olear.) and Callistratus. (Stat. c. 8. p. 900. Id.)

⁴⁴ Antiq. Expliq. tom. 1. part 2. from pl. 142. to pl. 166. tom. 2. part 2. from pl. 185 to pl. 190. Supplement, tom. 1. pl. 58 and pl. 59. fig. 5.

⁴⁵ Pl. 20. fig. 1.

⁴⁶ Nulli fruticum levitas major; ob id gestatu facilior baculorum usum serectuti præbet. (Hist. Nat. l. 13. c. 42.) Libero patri assignatur, cui et ferula. (Id. l. 4. c. 1.)

⁴⁷ Νάρθηξ ἴδος φυτῶν καλαμοειδῶν ἑλαφρῶν (vox Νάρθηξ.)

for the following reasons: "On the original discovery of wine it was drunk pure and unmixed with water: Those therefore, who feasted together in convivial meetings and solemn sacrifices, having indulged themselves to an excess, became frantick, and beat one another with wooden clubs; so that some being grievously wounded, and others actually dying of their wounds, Dionusus was much offended at these events; and though he did not think proper to interdict the use of unmixed wine, on account of the pleasure arising from its potion, yet he introduced the use of the wand, instead of wooden clubs⁴⁸." Thus Plutarch asserts in his *Symposiacks*, that the God delivered into the hands of the intoxicated the cane, as the lightest weapon, and softest instrument of vengeance, that when they suddenly strike they may least injure⁴⁹." We may collect from an expression of the Chorus in the Play⁵⁰, that this Bacchick Wand was wantonly employed by the Votaries to provoke Passengers; and Cadmus is described, as exulting in it with enthusiasm⁵¹: But the God himself is painted, as producing a flame of fire, corresponding to that

⁴⁸ Τὸν δὲ γάρθηκα προσάπτεσιν αὐτῷ διὰ τινος τοιαύτης αἰτίας· κατὰ τὴν ἐξ ἀρχῆς εὐρεσιν τῷ οἶνῳ μὴπω τῆς τῷ ὕδατος κράσιως εὐρημένης, ἀκρατοὶ πίνουσιν τοὺς οἶνους· κατὰ δὲ τὰς φιλοῦσι συναστροφὰς καὶ εὐωχίας τὰς συνοβριζομένας δαψιλῇ τὸν ἀκράτον ἐμφορησαμένως μανιωδὲς γίνεσθαι, καὶ ταῖς βακτηρίαις ξυλίναις χρωμένους ταύταις ἀλλήλους τύπτειν· διὸ καὶ τίνων μὲν τραυματιζομένων τίνων δὲ καὶ τελευτῶντων ἐκ τῶν καιρίων τραυμάτων, προσάψαντα τὸν Διόνυσον ταῖς τοιαύταις περιστάσεσι· τὸ μὲν ἀπογεῖναι τῷ πίνειν δαψιλῇ τὸν ἀκράτον ἀποδοκιμάσαι διὰ τὴν ἡδονὴν τῷ ποτῷ, καταδείξαι δὲ γάρθηκα χρῆσθαι καὶ μὴ ξυλίναις βακτηρίαις. (L. 4 c. 4. vol. 1. p. 250.)

⁴⁹ Ὁ θεὸς τὸν γάρθηκα τοῖς μεθύουσιν ἐνχειρίσει κεφόταλοι βέλος καὶ μαλακώτατον ἀμυντήριον, ὅπως ἐπὶ τάχις αἰετοῖς, ἥκις ἐλάττωσι. (*Symposiack* l. 7. c. 10. vol. 2. p. 714. Ed. Xylan.) See also the Note of Mitgrave on (v. 704.)

⁵⁰ Ὑπερίστας (v. 113.)

⁵¹ V. 251.

of a torch, by the vibration of this instrument⁵². Thus Hesiod⁵³, Æschylus⁵⁴, and Apollodorus⁵⁵, inform us, that Prometheus concealed the stolen fire from heaven in the cavity of this tube: And Pliny⁵⁶ asserts, "that he was the first who discovered the art of preserving fire within it:" Hence from the quality, inherent in this cane, of exciting the flame, they appropriated it, according to Hesychius, to the familiar purposes of Dionusus⁵⁷. Monsieur Tournesort, in his voyage into the Levant, discovered this Plant in one of the islands of the Archipelago, called Skinofa; and has given the following interesting account of it: "The Ferula of the Ancients grows very plentiful in this island; it has preserved its ancient name among the Modern Greeks, who call it Nartheca from the literal Greek Narthex: It bears a stalk five foot high, about three inches thick, with a knot every ten inches, branched at each knot, and covered with a hard bark of two lines thick: The hollow of this stalk is filled with a white marrow⁵⁸, which being well dried catches

⁵² V. 145 & 146. Thus Nonnus calls it *Πυροσπόδω γάρβηχι*. (Dionys. l. 7. p. 142. Ed. Falken. 1569.) But I apprehend that this is a mistake for *πυροσπόδω* or *πυροστόκω*. The former is mentioned by Falkenburgius, in his conjectures on Nonnus (p. 874.) and the latter by Stanley, on the Prometheus of Æschylus (v. 109.)

⁵³ Op. & Dies (v. 52.) See also the comment of Proclus upon the passage.

⁵⁴ Prometheus (v. 109.) See the note of the learned Stanley upon the passage.

⁵⁵ L. 1. p. 12. 2. Ed. Æg. Spolet. 1555.

⁵⁶ L. 7. c. 57. vol. 1. p. 415. Ed. Harduin. See also, l. 18. c. 22, vol. 1. p. 699.

⁵⁷ *Παρόσον τῷ γάρβηχι ἐχρῶτο πρὸς τὰς ἐκβαπυρήσεις τῶ πυρός, θέν η̃ τῷ Διονύσῳ ὁ κείνωσαι αὐτὸν* (Vox Narethachianis.)

⁵⁸ It is remarkable how this description corresponds with that of Pliny, and yet the author takes no notice of it: *Ligni autem loco fungosam intus medullam,*

catches fire exactly like a match: The fire preserves itself there perfectly well, and consumes the marrow but very gently, without damaging the bark; which occasions this plant to be used in carrying fire from one place to another: In all probability Prometheus employed the marrow of the ferula instead of a match, and instructed Men to preserve the fire in the stalks of this plant: The stalks are strong enough to serve as a support, and too light to hurt those whom they strike⁵⁹." It appears from Plato, that this cane was a constant appendage to the Votary of this Deity; for Socrates asserts in his Phædon, "that, according to the proverb of the Initiated, there are many Carriers of the Narthex, but few are the real Bacchanalians⁶⁰:" It is therefore very

ex-

medullam, ut sambuci—Fetula calidis nascitur locis atque trans maria, geniculatis nodata scapis; Duo ejus genera; nartheca Græci vocant, assurgentem in altitudinem. (Hist. Nat. l. 13. c. 42.)

⁵⁹ La Ferule des Anciens croit en abondance dans cette isle; cette plante a conservé même son ancien nom parmi les Grecs d'aujourd'hui qui l'appellent Nartheca du Grec littéral Narthex: Elle porte une tige de cinq pieds de haut, épaisse d'environ trois pouces, nouée ordinairement de dix pouces en dix pouces, branchue à chaque nœud, couverte d'une écorce assez dure de deux lignes d'épaisseur; le creux de cette tige est rempli d'une moelle blanche, qui étant bien sèche prend feu tout comme la mèche; ce feu s'y conserve parfaitement bien, & ne consume que peu à peu la moelle sans endommager l'écorce; ce qui fait qu'on se sert de cette plante pour porter du feu d'un lieu à un autre—Suivant les apparences Prométhée se servit de moëlle de ferule au lieu de mèche, & apprit aux hommes à conserver le feu dans les tiges de cette plante. Ces tiges sont assez fortes pour servir d'appui & trop légères pour blesser ceux que l'on frappe. (Voyage du Levant, tom. 1. lettre 6. p. 245. Ed. Par. 1717.)

⁶⁰ Εἰσὶ γὰρ δὴ (Φασὶν ὅτι περὶ τὰς τελετὰς) νάρθηκοφόροι μὲν πολλοὶ, βάκχοι δὲ γὰρ παῦροι (p. 69. vol. 1. Ed. Serran.) These words are cited by Suidas, as an Hexameter verse, by transposing πολλοὶ μὲν before νάρθηκοφόροι (Vox Νάρθηξ.) The insertion of them is overlooked by Andrea Schotto in his collection of Greek Proverbs from Suidas and other authors, published at Antwerp in 1713. But Lilius Gyraldus in his History of the Gentile Gods explains the

extraordinary, that this wand is not oftener seen in the statues of Bacchus and his Attendants: No express notice is taken of it by Montfaucon in his valuable repository of Antiquities; nor is there perhaps any figure inserted, which presents with undoubted certainty the resemblance of this Bacchick emblem⁶¹: I am inclined to imagine, that it has been overlooked by the learned Benediktine, and called by an improper name; for in the different Plates⁶², to which I refer,

elegant allusion of them to imply something exceedingly rare among many pretenders, as a Homer among poets, and observes that Erasmus has omitted this proverb: *Quod miror in sua proverbialia non transtulisse Erasmus, cum tamen elegantissime de iis dicatur, quæ admodum rara sunt inter multos; ut si unum Homerum dicas inter poetas pæne innumerabiles.* (*Syntag. octavum*, p. 284. Ed. 1696.) And Cælius Rhodoginus in his *Lectiones Antiquæ* has paraphrased the sense in the following manner: *Quid his paucis verbis sanctius? quid Christianæ veritati magis consentaneum? Religionem, inquit, sanctitatemque prætendunt quidem plures, sed quotusquisque culpationibus reclinatis, quas vitæ deprecatur castitas, scopum pertingit aut induit perfectionem? passim quoque vocantur omnes, electorum tamen mira paucitas.* (l. 7. c. 13.)

⁶¹ According to Banier in his *Mythology*, *Les Antiquaires croient voir sur quelques médailles de celles qu'on appelle Cistophores la plante nommée ferule, ferula, qui est une espèce de canne fort legere & remplie de moëlle* (tom. 4, c. 17. p. 270.)

⁶² *Antiq. Expliq.* tom. 1. part 2. pl. 144. fig. 3. Bacchus tient un sceptre de la main droite, p. 233. Pl. 145. fig. 3. A Faun supporting Bacchus with one hand, and with a club in another; but no notice is taken of the latter circumstance by Montfaucon. Pl. 146. fig. 3. Bacchus tient un baton de la main droite, p. 235. Pl. 148. fig. 4. Bacchus porte de l'autre main une massue tortue au lieu de thyrsé, p. 236. Pl. 150. fig. 1 & 2. A Satyr with the same twisted club, of which no notice is taken by the author. Pl. 155. fig. 5 & 6. Bacchus supporting himself with a streight staff in his hand, unnoticed by Montfaucon. Pl. 158. fig. 1. Bacchus au lieu de thyrsé tient de la gauche une pique, p. 247. Pl. 163. fig. 5. Au pied de l'arbre sont la flute & le baton pastoral, instrument ordinaire des Bacchans & des Satyrs, p. 252. *Supplement*, tom. 1. part 1. pl. 55. fig. 2. Celui qui conduit la troupe tient de la main droite un de ces batons tortus par le haut, que nous voyons souvent dans les images de Bacchus & des Satyres, p. 150. Pl. 59, fig. 4. Bacchus ou Bacchante tient un sceptre au lieu du thyrsé, ce sceptre

refer, there are obvious representations of sceptres, spears, and clubs, as they are so expressed by him: and some of these were probably intended to convey the idea of the ferula: They often support the body of the person who holds it; and this was one of the direct uses of this instrument, as appears from Nonnus⁶³, Ovid⁶⁴; and Lucian⁶⁵: Another reason perhaps, why the narthex in ancient statues does not appear more distinguishable, arises from this circumstance, that, though it was distinct from the thyrsus, it had a connexion, and was enveloped with it: I collect this opinion from the epithet *ἑνθυρσον*⁶⁶ in the Play applied to it, which alludes to the foliage of the thyrsus, embracing the ferula; and the Scholiast on the *Phœnissæ* of our Poet expressly defines the thyrsus, “a tender branch interwoven round the narthex⁶⁷:” Here then, if these instruments were blended together, we discover the immediate reason why one of them has escaped the general eye of observation in the ancient representations of them. I now proceed to the last personal

sceptre n'est pas un marque ordinaire de Bacchus & de sa bande, p. 156. Pl. 59. fig. 6. Un vieillard appuyé sur son baton paroît être Silène, p. 156. Pl. 59. fig. 8. Bacchus debout & la pique à la main—A côté de ces tigres est un Bacchant qui les mène & qui tient un baton courbé, tel qu'on le voit souvent entre les mains de sa troupe, p. 157.

⁶³ Γηροκόμῳ νάρθηκι δίμας στήριζέτο βάκτρον.

(Dionys. l. 11. p. 205. Ed. Antwr. 1509.)

Γηραλίοι νάρθηκι θιουδέα πῆχυν ἐρείσας. (Id. l. 4. p. 765.)

⁶⁴ Quique senex ferulâ titubantes ebrui artus
Sustinet. (Met. l. 4. v. 26.)

⁶⁵ Νάρθηκι ἐπιειδόμενοι. (Bacchus, vol. 3. p. 76. Ed. Hemster.)

⁶⁶ V. 1156.

⁶⁷ Θύρσος δὲ ὁ ἀπαλὸς κλάδος ποτὶ νάρθηξ περιπλεχθεὶς (On v. 798.) Had Dr. Muirgrave been aware of this passage, he would not perhaps have proposed an alteration in the line of the Bacchæ, alluded to in the former Note, because the epithet of *ἑνθυρσος* was incompatible with the narthex. (See his Note on (v. 1155) of his edition.

appendage of these Bacchanalians, which is the torch: The God is poetically described in the Play, "as bounding over the rocks of Delphi, and striking the double cliffs of Parnassus with his torch"⁶⁷: And we have already seen a similar picture of him in the Chorus of the Ion⁶⁸: There is also a corresponding image in a fragment of our Poet, preserved in Aristophanes⁶⁹ and Macrobius⁷⁰: According to this idea he is likewise invoked by Sophocles "to come as the Conductor of his Mænades, and glowing with his refulgent torch"⁷¹: Aristophanes addresses him in the same manner⁷²: And we learn from Pausanias, "that there was a temple of Bacchus near Pellene under the character of *Λαμπτήρ* or the shining God; he adds, that they institute to him a festival, called the *Λαμπτήρεια*, and carry torches by night into his shrine"⁷³. The figure of Bacchus displaying a torch may be seen in Montfaucon⁷⁴: His Attendants are also represented with it⁷⁵; and the Chorus of Female Bacchanalians

⁶⁷ V. 307.⁶⁸ V. 717. See also v. 550 & 1076 of that play.⁶⁹ Ranæ (v. 1243.) See also the Scholiast on the Clouds (v. 604.) where *Σύρροισι* is erroneously substituted in his second line for *πύκναισι*. These verses belonged to the Hypsipyle of our Poet, and may be seen in the edition of Barnes (p. 498.)⁷⁰ Saturn. l. i. c. 18. p. 287. Ed. 1670.⁷¹ *Μαινάδων μόνοςλον**Πελασθῆναι φλέγοντ' ἀγλαῶπι πύκνα.*

(Oed. Tyran. v. 222.)

⁷² *Σὺν πύκναις σελαγεῖ.* (Nubes, v. 604.)

And Nonnus thus alludes to his torch,

Λαμπάδα νυκτιπόλοιο προθιςπίζεσα Λυαία.

(Dionys. l. 7. p. 140. Ed. 1569.)

⁷³ *Ἱερὸν Διονύσου Λαμπτήρῆός ἐστιν ἐπὶ κλησιν τῶν καὶ λαμπτήριαν ἱορτὴν ἄγουσι, καὶ παλαιὰς τε ἐς τὸ Ἱερὸν κομίζεσθαι ἐν νυκτί.* (L. 7. c. 27. p. 595. Ed. Kuhn.)⁷⁴ Antiq. Expliq. tom. i. part 2. pl. 149. fig. 6. and pl. 150. fig. 1 & 2.⁷⁵ Id. pl. 143. fig. 2.

in the Play exhort each other to seize the torch, and to burn the palace of Pentheus ⁷⁶. These are all the personal ornaments of this Deity and his Votaries, which it is here necessary to illustrate, and I have now completed the design of this Essay, as arranged under the different heads of Observation : However extravagant this Pagan Institution may now appear to the enlightened eye of sober Philosophy, yet flattering the wild imagination of romantick Poetry it has often captivated Ancient Genius :

Talem inter fylvas, inter deserta ferarum,
Reginam Aleſto ſtimulis agit undique Bacchi.

(Æn. 7. v. 405.)

And all the Bacchick emblems and customs here deſcribed by Euripides, except the muſical inſtruments and the wand, are painted in the ſeventh Æneid by the Roman Epick Poet, in his fine picture of the frantick Aleſto :

Evoe Bacche fremens, ſolum te virgine dignum
Vociferans ; etenim molles tibi ſumere thyrfos,
Te luſtrare choro, ſacrum tibi paſcere crinem
Fama volat ; furiſque accenſas pectore matres
Idem omnes ſimul ardor habet nova quærere tecta :
Deſeruere domos ; ventis dant colla comasque ;
Aſt aliæ tremulis ululatibus æthera complent,
Pampineasque gerunt incinctæ pellibus haſtas :
Ipſa inter medias flagrantem fervida pinum
Sufſinet. (Æn. 7. v. 398.)

⁷⁶ V. 594 & 595.

There are also in Catullus ⁷⁷, Ovid ⁷⁸, Seneca ⁷⁹, and Nonnus ⁸⁰, striking representations of these Bacchanalian Rites, corresponding to the imagery and expression of our Poet: This perfect resemblance between the Græcian and Roman Authors in the descriptions of their religious ceremonies proves, that the latter transplanted the Divinities of the former, already arrayed in all their fantastick attributes; for Græce was the grand reservoir of Heathen Superstition, which supplied other Nations with their romantick Theology: Though the monstrous absurdities of this Pagan Religion are fortunately abolished, the enchanting Poetry of their ancient Bards is still happily preserved: And Posterity will for ever be indebted to the extravagance of the former for the sublimity of the latter: The Tragedy of the Bacchæ will illustrate this assertion; and while the Reader laments the frailty of Human Nature, he will admire the elevation of Human Genius.

⁷⁷ Carm. 63. v. 251 to 264.

⁷⁸ Met. l. 3. Fab. 7. v. 511 to 575 & v. 692 to 733. & l. 4. Fab. 1. v. 1 to v. 30.

⁷⁹ Oed. Tyran. v. 403 to 444.

⁸⁰ Dionysiaca, l. 44, 45, 46.

B A C C H Æ.

INTERMEDIATE NOTES.

N^o I.

Verse 2. Κάδμυς.

3. Cadmus.

THE arrival of Cadmus, son of Agenor, from Sidon¹ and Tyre², into Bæotia³, where he built Thebes⁴, is one of the memorable æras in the History of the Pagan World : This eminent Traveller transplanted sixteen letters⁵ from the Phœnician Alphabet into Græce, and consequently the first rudiments of science⁶: According to the Arun-

¹ V. 171 & 1024.

² Phœnissæ, v. 642.

³ Herod. l. 2. c. 49.

⁴ V. 172. Diod. Sic. l. 4. c. 2. vol. 1. p. 247.

⁵ Urique in Græciam intulisse e Phœnice Cadmum sedecim numero. (Natur. Hist. l. 7. c. 56.)

⁶ According to Dionysius, whose authority is cited by Diodorus Siculus, Cadmus, having brought letters from Phœnicia, first introduced them into the Græcian dialect, and gave to each its proper name and character: Κάδμυς κομίσαντος ἐκ Φοινίκης τὰ καλόμενα γράμματα πρῶτον εἰς τὴν Ἑλληνικὴν μεταθεῖται διάλεκτον, καὶ τὰς προσηγορίας ἐκαστῶν τάξαι, καὶ τὰς χαρακτῆρας διαλυπῶσαι. (L. 3. c. 66. vol. 1. p. 236.) See also l. 5. c. 57. p. 376. and Tacitus. (Annal. l. 11. c. 14.)

delian

delian⁷ Marbles, this event happened 1255 years antecedent to their own date: If we add 264⁸ years for their term, preceding the Christian æra, we shall obtain the number of 1519 years before Christ: The subsequent period, since elapsed, of 1780 years, will give 3299: Hence we may collect the point of Chronology, at which the drama of the Bacchæ may be fixed: On the arrival of Cadmus in Græce he is represented to have married Harmonia⁹, who is fabled in Mythology to have been the Daughter of Mars¹⁰ and Venus: All the Heathen Deities are said to have descended from heaven in order to honour with their sacred presence these auspicious¹¹ nuptials¹²: From this connexion sprung Autonoe, Ino, Semele, and Agave: The last of these married Echion, and had Pentheus for her son: The venerable Cadmus is described in the Play as advanced in years¹³, and as having devolved the authority of the Theban sceptre on his grandson Pentheus, now invested with the sovereignty¹⁴: If therefore we allow a deduction of forty years in the de-

⁷ Ex quo Cadmus, Agenoris filius, Thebas veniens Cadmeam condidit, regnante Athenis Amphictyone, anni sunt M.CC.LV. (See Du Fresnoy's Chronological Tables, vol. 1. p. 170. Ed. London, 1762.)

⁸ See my Note on the Ion (N^o 10. v. 192. p. 88.)

⁹ V. 1333. See also Phœnissæ (v. 7.) and the Scholiast. Hesiod. Theog. (v. 936.) Diodorus Siculus, l. 4. c. 2. vol. 1. p. 247. Apollodorus Bibliot. l. 3. p. 137. Ed. 1699. Pausanias, l. 9. c. 5. p. 719. Nonnus Dionsiaca, l. 8. p. 160. Ed. 1569. Hygin. Fab. 6.

¹⁰ But according to Diodorus Siculus she was sister of Iasion, and not the daughter of Mars, as fabled by the Græcians, Ἡμαι τῇ ἀδελφῇ Ἰασίωνος Ἀρμονίαν ἢ καθάπερ Ἕλληνες μυθολογῶσι τὴν Ἀρίως. (L. 5. c. 48. vol. 1. p. 370.)

¹¹ Phœnissæ (v. 830.) Diodorus Siculus (l. 5. c. 48. Id.) and Apollodorus Bibliot. (l. 3. p. 137. Id.)

¹² Apoll. Bibliot. l. 3. p. 137. Ed. 1699.

¹³ V. 175. 186. 189. 193. & 1309.

¹⁴ V. 43. 213. & 1307.

scending scale of two generations for the necessary term, elapsed since the first arrival of Cadmus into Græce to the supposed period of this drama, we shall obtain from 3299 years, as before calculated, the remainder of 3259: At this precise point I shall fix the dramattick æra of the Bacchæ, as removed from the year 1780: But I have already proved on the Ion¹⁵, that the chronology of that Play may be calculated to precede the present æra by 3153 years: The Bacchæ therefore will be antecedent to the Ion by the difference of 106 years: This interval is so considerable, that though there will be a variation between the respective terms, if in preference to the Arundelian Marbles we should either adopt the Chronology of Eusebius, Petavius, Archbishop Usher, or Sir Isaac Newton, yet the order of precedence will be preserved: The Reader may be satisfied in regard to the truth of this assertion, if he will consult the different columns in the Chronological Synopsis of Bishop Squire, annexed to his ingenious Essay¹⁶ on the Ancient Greek Chronology. The comparison between the Bacchæ and the Alcestis in this respect leaves a still greater interval of time between them: For I shall hereafter prove on the latter¹⁷, that the dramattick æra of that play may be calculated to precede only the year 1780 by 2965 years: Consequently there is a difference between them of 294 years: But the Ion¹⁸ precedes the Alcestis by 188 years, though subsequent to the Bacchæ by 106 years.

¹⁵ See my Note (N^o 10. v. 192. p. 88.)

¹⁶ Printed at Cambridge, 1741. (p. 115.)

¹⁷ In my Note on (v. 6.)

¹⁸ See p. 90.

N° II.

Verse 6. Ὀρῶ δὲ μητρὸς μνημα.

7. I see my Mother's tomb.

HENCE we may collect, that the scene of the Drama was near the tomb of Semele : This was esteemed sacred, as appears from the assertion of Bacchus, who calls it “ inaccessible ;” and the Chorus hereafter alludes to the consecrated tomb of Semele² : The foundations of her palace are poetically represented as still involved in smoke ; and the flame of divine fire, kindled from the lightning, which occasioned her death, as yet burning³ : Our Poet afterwards mentions this marvellous circumstance in the sequel of the Play⁴. It may not perhaps be an improbable conjecture, that a vulcano might have suggested the fable of Semele, destroyed by lightning : The Scholiast on the Phœnissæ observes, that Semele was buried on the Mountain Cithæron⁵ : This anecdote favours the above supposition.

¹ Ἄβαιον (v. 10.) Pausanias also mentions, that the chamber of Semele at Thebes was guarded, as inaccessible in his time. Τῆτοι δὲ καὶ ἐς ἡμᾶς ἔτι Ἄβαιον φυλάσσουσιν ἄνθρωποις (l. 9. c. 12. p. 734.) He also speaks of a statue and monument of Semele at Thebes (l. 9. c. 16. p. 742.)

² V. 597.

³ V. 8 & 599.

⁴ V. 596 & 623.

⁵ Ὁ τάφος τῆς Σεμέλης ὅπου ἐστὶν ἐν Κιθαιρῶνι. (On v. 1740.)

N° III.

N^o III.

Verse 26. Ἐπεὶ μ' ἀδελφαὶ μητρὸς·!

30. For that the Sisters of my Mother.

“AFTER the death of Semele, says Apollodorus¹, the other Daughters of Cadmus circulated a report, that she had been connected with a mortal Lover, and forged her intimacy with Jupiter: And on this account she was killed by lightning:” This relation corresponds with Euripides, who makes Pentheus afterwards sarcastically ridicule the whole fable of the marvellous birth of Bacchus, and also assert that the death of Semele was the consequent punishment of her impious forgery²: Alcithoe is represented in Ovid equally guilty of this incredulity in regard to the divinity of Bacchus:

At non Alcithoe Minyëias orgia censet
Accipienda Dei, fed adhuc temeraria Bacchum
Progeniem negat esse Jovis, sociasque sorores
Impietatis habet.

(Met. l. 4. v. 4.)

¹ Ἀποθανύσης δὲ Σεμέλης αἱ λοιπαὶ Κάδμου θυγατέρες διήνεγκαν λόγον συνεινῆσθαι θητῶ τινι Σεμέλει, καὶ καταψεύσασθαι Διὸς· καὶ διὰ τῆτο ἐκτραυνώθη. Bibliot. l. 3. p. 138. Ed. 1699.

² V. 245.

N° IV.

Verse

Τυραίνιστος

44. Πένθει δίδωσι.

Imperial state

51. Resigns to Cadmus.

ACCORDING to the historical line of succession of the Theban Kings, Polydorus, Son of Cadmus by Harmonia, followed his Father in the sovereignty of Thebes¹; but Euripides here invests Pentheus with the royal authority, and throws over him the dramattick dignity of the Monarch, in order to render him more absolute in his commands: Thus Cadmus, in the conclusion of the Play, hereafter asserts, that his Grandson had the government of his kingdom²: Hence we find in Horace, alluding to a dialogue between Bacchus and Pentheus in this tragedy, the expression of Rector Thebarum³, applied to the latter: And Apollodorus countenances this royal character of Pentheus, “who, according to him, having received the kingdom from Cadmus prevented the celebration of the Bacchick Orgies⁴:” But Pausanias observes with more historical truth, “that Pentheus from the lustre of his birth, and the friendship of Cadmus was in high power⁵.” I apprehend, that his command

¹ See my Note on (V. 1304.)² V. 1307.³ L. 1. Epist. 16. v. 74.⁴ Πένθευς δὲ γεννηθεὶς ἐξ Ἀγαυῆς ἔχιοι παρὰ Κάδμου εἰληφώς τὴν βασιλείαν διέκλυε ταῦτα γίνεσθαι. (L. 3. p. 95. ed. Æg. Spolet. 1555.)⁵ Πένθευς δὲ ὁ ἔχσιος ἴσχυι μὲν καὶ αὐτὸς κατὰ γένος ἀξίωμα καὶ φιλίας τῷ βασιλεῖ. (L. 9. c. 5. p. 719. Ed. Kuhn.)

was in the nature of a delegated trust from his aged Grandfather, and not an absolute sovereignty in the kingdom of Thebes, independent of him.

N^o V.

Verse 59. Τυμπανὰ ῥέας τε μήρῳς ἐμὰ 9^ο εὐρήμαζαι.

Resume your Phrygian timbrels, framed by me

69. And mother Rhea.

THE Timbrel has been already mentioned in the Preliminary Essay ¹; as an instrument consecrated to Bacchus and Rhea: Thus we learn from Diodorus Siculus, “that this Goddess, frantick through her affection for the death of her Lover Attis and her Nurse, ran into the fields, and filled the whole country with her lamentations and timbrels, having dishevelled locks ².” The ancient Poets often allude to this favourite symbol of this Pagan Goddess: Hence we find in an Orphick Hymn the epithet of Τυμπανόδεπε ³, applied to her; and the Author of another hymn, in honour of her, attributed to Homer, mentions her particular attachment to the timbrel ⁴. There are several engravings of Cybele, accompanied with the timbrel, inserted in Mont-

¹ See p. 291.

² Φασὶ τὴν Κυβέλην διὰ τὴν πρὸς τὸ μετράκιον φιλοσοργίαν καὶ τὴν ἐπὶ ταῖς τροφαῖς λύπῃ ἱμνατῇ γενομένην εἰς τὴν χώραν ἐκπηδήσασιν καὶ ταύτην μὴν ὀλολύξασαν καὶ τυμπανίζουσαν μόνην ἐπιέναι πάσας χώρας καὶ καταλελυμένην τὰς τρίχας. (L. 3. c. 59. Ed. Wesselin. vol. 1. p. 227.)

³ V. 3. Poetæ Græci. Ed. H. Stephens, p. 103.

⁴ Ἡ κρατάλων τυμπάνων τ' ἰαχὴ σὺν τε βρόμος ἀνλῶν
Εὐαδεν. (Odyll. & ed. Clarke, vol. 2. p. 748.)

faucon⁵, and some of them with inscriptions to the “Magnæ Matri, or The Mighty Mother:” Thus she is called in the sequel of this play⁶; but here, and in other passages⁷, she has the simple appellation of “Mother Rhea,” without the addition of the epithet: And Strabo informs us, “that several Nations honoured Rhea, and instituted orgies to her, calling her, among other titles, the Mother of the Gods, the Great Mother, and Cybele⁸.”

N^o VI.

ὦ Θαλάμειμα Κερήτων,

Ζαήσοι τε Κρήτες,

Διογενέτορες ἑναυλοῖ,

Τρικύρυθες τ' ἐν ἄντροις

Verse Βυρσότονον κύκλωμα τόδε

125. Μοι Κορύβαντες εὖρον.

O ye Curetes, friendly band,

You, the blest Natives of Crete's sacred land;

Who tread those groves, which dark'ning round

O'er infant Jove their shel't'ring branches spread,

The Corybantes in their caves profound,

The triple crest high waving on their head,

133. This timbrel framed.

⁵ Antiq. Expliq. tom. 1. pl. 2. fig. 1, 2. 4, 5, 6, 7. 9, 10. pl. 3. fig. 1, 2. 7. pl. 4. fig. 2. Supplement, tom. 1. pl. 1. fig. 2, 3, 4, 5.

⁶ V. 78. ⁷ V. 128 & 131.

⁸ ῥίαν μὲν καὶ αἰτοὶ τιμῶσι καὶ ὀργιάζουσι ταύτῃ, μητέρα καλῶντες θεῶν θεῶν μεγάλῃ καὶ Κυβέλλῃ. (L. 10. p. 719. Ed. Janſon.)

THIS Antistrophe is remarkably perplexed, as appears from the various interpretations and different readings of the Editors and Commentators. The words of the present lines have particularly embarrassed them, which I shall endeavour to explain, as they stand printed. The design of the Chorus is to trace the original invention and progressive application of the Timbrel to the Bacchick Orgies. They begin with an address to the Curetes, a band of consecrated Cretans, and assert that the Corybantes discovered this instrument for the use of the Bacchanalians: But this intervening line of Διογενέτορες ἑναυλοὶ must be unravelled: The former of these words will not, according to the Latin version of the Cambridge Editor, imply Jove geniti, or the descendants of Jupiter, but must be construed consistently with its Greek derivation from γενέτωρ, which always signifies a parent, Jovis Genitores, or the Fathers of Jupiter: They are so rendered by Casaubon in his Latin version of Strabo¹, where this whole Antistrophe of Euripides is cited; and Heath justly observes the necessity of this interpretation²: In regard to the latter word ἑναυλοὶ, this also is erroneously rendered by Barnes, Incolæ, or Inhabitants, but I believe he has no authority in support of this version: The most common ac-

¹ L. 10. p. 720. Ed. Janson.

² Διογενέτορες reddi debet Jovis Genitores non Jove geniti, quod Interpreti vulgari placuit. (Not. in Eurip. p. 107.) If it could admit the interpretation of Jove geniti, the following anecdote from Diodorus Siculus would illustrate the expression; for he asserts, “that the most ancient Jupiter, King of Crete, begot ten sons, who were denominated the Curetes, Τὸν δὲ πρῶτον αὐτῶν δυακαιεὐόνα τῆς προειρημένης νόσου δίκᾳ παῖδας γενῆσαι τὰς ὀνομασθῆναι Κουρήτας. (L. 3. c. 61. ed. Weffelin. vol. 1. p. 230.)

ception of *ἔναυλος* implies a place of habitation: Thus Hesiod,

Γαῖναλῳ δ' ἔρεα μακρὰ, θεῶν χαρίεντος ἐναύλος.
Νυμφέων. (Theog. v. 130.)

And it is often used in this sense by the Author of those Hymns³, attributed to Homer, and also by Oppian⁴. The Oxford Editor, Dr. Musgrave, understands the word in this manner, and translates the line accordingly, *natalitia Jovis domicilia*, referring it to the island of Crete, where Jupiter was educated: But then he interprets *Κρητες* in the preceding line, as an adjective, corresponding with it, and not as a substantive⁵: He produces no authority in support of this new construction of the word *Κρητες*; and the vague mention of a place, between the persons of the Curetes and Corybantes, very awkwardly interposes, nor will the line connect with the following *Τρικύρουθες* without inserting *ἐνθα* before it, as Dr. Musgrave has done in his Edition; but the metre then clashes with the corresponding line of the Strophe. Heath, in order to interpret these words, is obliged to alter them into *Διογενέτορας ἐν αὐλῷ*, and then he refers them to the court of Saturn, the Father of Jove⁶; he also destroys the exclamation in the opening of the Antistrophe, by reading *τῶν* instead of *ᾧν*: But this throws a prosaick effect over the whole sentence, and introduces three variations, different

³ Καὶ ἄλληθες ἔναυλοι. (Odys. & ed. Clarke, vol. 2. p. 745. See also p. 730. 733. & 757.)

⁴ Ποσειδάωνος ἐναύλοις. (De Piscat. l. 5. v. 21.)

⁵ See his Note on (v. 121.)

⁶ Verte igitur, Curetum contubernium, divinique Cretenses, Jovis Genitoris (Saturni scilicet) in aulâ & invenerunt. (Not. in Eurip. p. 127.)

from

from the printed text : I am therefore persuaded, that none of the above interpretations has penetrated the real sense of this passage : In order to unravel it, the safest method is to recur to the ancient definitions of the word *ἑναυλοι* : Now Hesychius informs us, that *ἑναυλος* is sometimes used to signify “ a Person, who is heard, as a Player on a flute ⁷ ; ” and Eustathius in his comment on Homer, among the various acceptations of the word, mentions, “ that perhaps it was derived from the musical pipe, so that the expression implies a Person, who still vibrates on the ear with this musical sound ⁸ : ” Thus, according to this idea, H. Stephens in his *Lexicon* ⁹ refers us to the authority of Lucian, who tells us “ that for a considerable time the visions of his dream continued in his eyes, and the sound of the voice *ἑναυλος* dwelt on his ear ¹⁰ : ” He also alludes to a passage from Plutarch, where that Philosopher asserts, “ that to guard us against the dangerous expressions of the Poets we should constantly let this maxim resound in our ears, *ἑναυλον*, that Poetry has no great regard to truth ¹¹ : ” Hence it undoubtedly appears, that the word *ἑναυλος* will here admit the sense of *tibiis personantes*, and Casaubon in his version of Strabo ¹² has imperfectly rendered it *cum tibiis* : Reiske also in his

⁷ Ὁ ἀκρόβυστος παρὰ τὸν αὐλὸν (Vox ἑναυλος.)

⁸ Οἱ μάντοι μὲν Ὅμηρον ἑναυλον φασὶ καὶ τὸν ἔνδον τῆς αὐλῆς, ὅθεν καὶ λόγος ἑναυλος ἀκοῇ, ὃ ἔτι ἐντὸς αἰ τῆς ἀκοῆς. Αὐτὸ δὲ ἴσως καὶ παρὰ τὸν μουσικὸν αὐλὸν ἰρρίβηται ἡ λόγος ἑναυλος ὃ ἔτι καὶ αὐλῶν τὴν ἀκοήν. (ll. Φ. p. 1236. 50.)

⁹ Thes. Lin. Græcæ, vol. I. p. 620.

¹⁰ Ἐτι γὰρ καὶ μὴ ἀποστῆναι χρόνον τότε σχήματά μοι τῶν φανέντων ἐν τοῖς ὀφθαλμοῖς παραμένει, καὶ ἡ φωνὴ τῶν ἀκυσθέντων ἑναυλος. (Somnium. vol. I. p. 8. Ed. Hemster.)

¹¹ Πρὸς ταῦτα δὲ πάλιν παρασκευάζωμεν εὐθὺς ἐξ ἀρχῆς ἔχειν ἑναυλον, ὅτι ποιητικὴ μὲν ἐ πάντων μέλον ἐστὶ τῆς ἀληθείας. (De Audien. Poet. vol. 2. p. 17. Ed. Xylan.)

¹² L. 10. p. 720. Ed. Janfon.

Notes on Euripides says, “ that if the Curetes in their dance round the infant Jupiter employed pipes, this reading will be then genuine, for it is synonymous with σύναυλοι, sub concentu tiliarum ; but he adds, that the Authors on Mythology are to be consulted on this subject, for he would not give himself the least trouble in the investigation ¹² :” Such an abject indolence as this, conveyed in supercilious terms, entirely destroys all criticism, and leaves the Reader to wander at large in the unpleasant region of obscurity and uncertainty : It is no unworthy speculation to ascertain the meaning of a passage of an immortal Author, which no former Commentator has yet explained : I proceed therefore to shew on historical evidence, that these Curetes, or Corybantes, employed the pipe upon this occasion. Strabo, in the tenth book of his Geography, has given us the fullest account, now extant, of these ancient Ministers of Jupiter ; and he expressly tells us, “ that there was great variety in the relation of Historians on the subject of the Curetes : For some asserted, that the Corybantes, Idæi Dactyli ¹³, and Telchines were the same with the Curetes, while others related, that they were nearly allied together, and were distinguished from each other by some trifling difference : But, continues he, they were all of them (to speak concisely, and according to the general notion) certain enthusiastick and Bacchick

¹² *Εναυλοι ; si Curetes in illâ suâ fabulosâ circâ Jovem vagientem saltationem etiam tibias adhibuerunt (quâ de re consulendi mythographi, mihi enim tanti non est ea res, ut digitum propterea expendam) proba erit hæc lectio : Significat enim idem atque σύναυλοι sub concentu tiliarum. (Ad Eurip. Animad. p. 202)

¹³ Thus Pausanias asserts, that the Idæi Dactyli were the same persons with those, who were called the Curetes. (L. 5. c. 7. Ed. Kuhn. p. 321.)

Persons,

Persons, who by dances in armour, accompanied with agitation, noises, cymbals, timbrels, arms, and moreover with pipes and acclamations, terrified Mortals at the solemnities, under the character of Ministers, and established innovations in the sacred rites ¹⁴." This Author again in another passage records, "that the Person, who wrote the Phoronis, represented the Curetes, as Players on the pipe, and of Phrygian extraction ¹⁵." We also learn from Diodorus Siculus, "that Corybas called all those, who celebrated with enthusiasm the Orgies of his Mother Cybele, the Corybantes, so denominated from himself, and that he married Thebe, Daughter of Cilix: Hence, says he, pipes were introduced into Phrygia ¹⁶." Thus we discover, that History and Mythology confirm the propriety of this allusion of Euripides, under the word *ἑταυλοι*, to the musical pipes of the Curetes and Corybantes: And these persons are here called the *Διογενέτορες*, or the Parents of Jupiter, in a metaphorical sense, because they were the fostering Guardians of him, when he was committed as an Infant to their custody by Mother Rhea in order to preserve him from his Father Saturn: For, according to the extravagant romance of the fable, as

¹⁴ Τροσάυτη δ' ἴσιν ἐν τοῖς λόγοις τέτοις ποικιλία, τῶν μὲν, τὰς αὐτὰς τοῖς Κέρησι τὰς Κορύβαντας καὶ Καθεύρες καὶ Ἰδαίης Δακτύλους καὶ Τελχίνας ἀποφαινόντων· τῶν δὲ, συγγενεῖς ἀλλήλων, καὶ μικρὰς τινὰς αὐτῶν πρὸς ἀλλήλους διαφορὰς διαφελλόντων· ὡς δὲ τῶν ἐπιείκων, καὶ κατὰ το πλείον ἁπαντίας ἐιθευσιαστικῆς τινὰς καὶ Βακχικῆς, καὶ ἐνοπλίῳ κηρύσει μετὰ δορυβίου καὶ ψόφου καὶ κυμβάλων καὶ τυμπάνων καὶ ὀπλων, ἔτι δ' αὐλῆς καὶ βοῆς ἐκπλήττουσας κατὰ τὰς ἡμετέρας ἐν σχήματι διακόνων τε, καὶ τὰ ἱερὰ τρόπον τινὰ ποιεῖσθαι. (L. 10. p. 715. Ed. Janfon.)

¹⁵ Ὁ δὲ τὴν Φορωνίδα γένεας αὐλητὰς καὶ Φρυγίους τὰς Κέρητας λέγει. (L. 10. p. 723. Id.)

¹⁶ Τὸν δὲ Κορύβαντα τὰς ἐπὶ τοῖς τῆς μητρὸς ἱεροῖς ἐιθευσιάσας ἀφ' ἑαυτῆ Κορύβαντας προσαγορεύσαι, γῆμαι δὲ Θῆβην τὴν Κίλικος θυγατέρα· ὁμοίως δὲ τὰς αὐλὰς εἰς Φρυγίαν ἐβλήθην μετερχῆναι. (L. 5. c. 49. vol. 1. p. 370. Ed. Weßelin.)

related by Strabo, this God was accustomed to swallow his children, as soon as they were born : But Rhea, endeavouring to conceal the pangs of her travail, and to produce and preserve the young Jupiter, as far as possible, cooperated for this purpose with the Curetes, who encircling the Gods, with timbrels, and such like noises and military dances, were designed to terrify Saturn, and withdraw the Infant imperceptibly ; and under their care he was also reported to have been educated by them ¹⁷ :” This Geographer in another passage relates, “ that the Curetes, according to the Cretan accounts, were the Nurses and Guardians of Jove, and were sent into Crete from Phrygia by Rhea ¹⁸. Apollodorus also mentions, “ that the armed Curetes, Guardians of the infant Jupiter, struck their shields with their spears, that Saturn might not hear the cry of the child ¹⁹ : This military dance of the Curetes, or ἐνόπλιος ὄρχησις, is often mentioned by Strabo ²⁰ in other passages, besides those already cited ; and Pliny asserts, “ that they were the Inventors of the dance in armour ²¹.” The ancient Poets often

¹⁷ Προσησάμενοι μύθον τὸν περὶ τῆς τῆ Διὸς γενέσεως ἐν ᾧ τὸν Κρόνον εἰσάγεσθαι εἰθισμένον καθάπινειν τὰ τέκνα ἀπὸ τῆς γενέσεως εὐθύς· τὴν δὲ Ῥέαν περιωμένην ἐπικρύπτειν τὰς ᾠδῆας, καὶ τὸ γεννηθέν βρέφος ἐκ ποδῶν ποιεῖν, καὶ περισώζειν εἰς ἀνταμίν, πρὸς δὲ τῷτο συνεργὸς λαβεῖν τὰς Κήρητας, οἱ μετὰ τυμπάνων καὶ τοιούτων ἄλλων ψόφων καὶ ἐνοπλίου χορείας καὶ δορύβου περιέποντες τὴν Θεὸν ἐκπλήξειν ἐμειλλον τὸν Κρόνον, καὶ λήσειν ὑποσπασάντας αὐτῇ τὸν παῖδα· τῇ δ' αὐτῇ ἐπιμαλεῖα καὶ τρεφόμενον ὑπ' αὐτῶν περὶ αἰδοῦσθαι. (L. 10. p. 718. Ed. Janfon.)

¹⁸ Ἐν τε τοῖς Κρητικοῖς λόγοις οἱ Κήρητες Διὸς τροφεῖς λέγονται καὶ φύλακες, εἰς Κρήτην ἐκ Φρυγίας μετὰ πεμφθέντες ὑπὸ τῆς Ῥέας. (L. 10. p. 273. Id.)

¹⁹ Οἱ δὲ Κήρητες ἐνοπλιοὶ ἐν τῷ ἄνθρωπῳ τὸ βρέφος φυλάσσοιεν τοῖς δόρασι τὰς ἀσπίδας συνέκρουον, ἵνα μὴ τῆς τῷ παιδὸς φωνῆς ὁ Κρόνος ἀκούσῃ. (L. 1. p. 3. Ed. 1699.)

²⁰ L. 10. from p. 715 to 715. Ed. Janfon.

²¹ Saltationem armatam Curetes docuerunt. (Hist. Nat. l. 7. c. 57.)

allude

allude to this favourite story of Heathen Mythology : Thus Callimachus in his Hymn to Jupiter :

Οὔλα δὲ Κέρητες σε περὶ τρυάλιν ὠρχήσονται
 Τεύχεα πεπλήγοντες, ἵνα Κρόνος ἔσται ἡχὴν
 Ἀσπίδος εἰσάτοι, καὶ μὴ σὺ κερίζοντες.

(V. 54.)

Around the fierce Curetes (order solemn
 To thy foreknowing Mother !) trod tumultuous
 Their mystick Dance, and chang'd their sounding arms ;
 Industrious with the warlike din to quell
 Thy infant Cries, and mock the ear of Saturn.

(Prior, vol. 2. p. 55.)

Thus also Nonnus,

Ἀρασσομένιο δὲ χαλκῷ
 Ἀγχνεφῆς Κρονίοισιν ἐπέβρεμεν ἔσται ἡχώ,
 Κερροσύνη Κρονίωνος ὑπακλέπτεσαι βοείαις.

(L. 14. p. 252. Ed. Falken. 1669.)

Lucretius has also given us a most beautiful picture of these Curetes thus employed ; and his allusion to their terrific crests exactly corresponds with the poetical epithet of *τριάκοντες* in this passage of Euripides ;

Hic armata manus (Curetas nomine Graii
 Quos memorant Phrygios) inter se forte catervâ
 Ludunt, in numerumque exultant sanguine plati :
 Terrificas capitum quatientes numine cristas,
 Dictæos referunt Curetas, qui Jovis illum
 Vagitum in Cretâ quondam occultâsse feruntur,

Cum

Cum pueri circum puerum pernice choreâ
 Armati in numerum pulsarent æribus æra,
 Ne Saturnus cum malis mandaret adeptus,
 Æternumque daret matri sub pectore vulnus :
 Propterea Magnam armati Matrem comitantur.

(L. 2. v. 639.)

Notwithstanding the length of the above quotations, I hope the Reader will indulge me with the following citation from Ovid, since it not only illustrates the general subject, but confirms with additional evidence my interpretation of *ἑναυλοι*, as the last line refers to the pipes of these Curetes and Corybantes :

Ardua jamdudum refonat tinnitibus Ide,
 Tutus ut infanti vagiet ore puer.
 Pars clypeos sudibus, galeas pars tundit inanes :
 Hoc Curetes habent, hoc Corybantes opus ;
 Res latuit patrem ; priscique imitamina facti
 Æra Deæ comites raucaque terga movent :
 Cymbala pro galeis, pro scutis tympana pulsan ;
 Tibia dat Phrygios, ut dedit ante, modos.

(Fast. l. 4. v. 214.)

Hence I presume to flatter myself, that I have established on the basis both of Language and History the genuine sense of this line of Euripides, according to the printed text,

Διογενέτορες ἑναυλοι,

Jovis Genitores, tibiis personantes,

But

But I cannot conceal from the Reader, that before I was able to discover it, and dissatisfied with the different readings and versions of the former Commentators, I was long inclined to suppose, that instead of ἔναυλοι we ought to read ἔνοπλοι, armati, in allusion to the military dance in armour. This epithet would perfectly connect with that of τρικύρυνθες, immediately subsequent: And I have lately found that Reiske has anticipated the same idea in his Notes on Euripides ²². There is an engraving from a Medal, inserted in Montfaucon ²³, where two dancing Figures in armour are represented round an infant Jupiter: and Spanheim on Callimachus ²⁴ refers us to some other Medals, which preserve the memory of this ancient story of Mythology.

²² Alias mallet ἔνοπλοι cum scutis, & τρικύρυνθες altis galeis. (Ad Eurip. Anim. p. 102.)

²³ Une autre medaille, donnée par Tristan, nous dépeint deux Curetes, qui frappant leur bouclier, en dansant tout autour d l'enfant qui crie. (Antiq. Expliq. tom. 1. pl. 8. fig. 3. p. 33.)

²⁴ Hym. in Jovem. (v. 53.) tom. 2. p. 51.)

N° VII.

Verse

Ἐπιλήσμεθ' ἡδυνῶν

189. Γέροντες ὄηες.

For unactive ease

195. Our age forgets.

THE literal translation of the Greek text here implies, "that we have forgot the pleasures of life, being advanced in years :". To this observation of the aged Cadmus Tiresias replies by sympathizing with him, and by vindicating his youth on the present occasion :

Ταῦτά μοι πάσχεις ἄροι,

Καὶ γὰρ ἡβῶ.

Like thee I feel new life,

Youth springs afresh, and dares the pleasing toil.

Every Reader will discover, that the answer of Tiresias militates with the former assertion of Cadmus ; and yet it perfectly corresponds with the conduct of the whole scene, which displays the juvenile alacrity of this venerable pair under the exulting influence of Bacchick enthusiasm : Thus Nonnus,

* The sentence is rendered by Heath, *Deliciarum obliti sumus, id est, Delicati esse, quamvis senes, desuimus.* (Not. in Eurip. p. 108.) This interpretation appears to me forced.

Βριθόμενε δὲ πῶδεςσι γέμων ὠρχήσατο Κάδμος
 Στέφας αἰνίῳ χιονιδεα βόσρυχα κισσῶ.
 Τειρησίας δ' ὁμόφοιτος ἐὼν πῶδα νωθρὸν ἔλισσων
 Μυγδονίῳ φεύγα κῶμόν ἀναικρέων Διονύσιον
 Εἰς χορὸν αἵσσονι συνέμπορος ἦε Κάδμω.

Nonnus Dionysiaca, L. 45. p. 765. Ed. Falkenburg. 1569.

The Cambridge Editor, by suggesting the slight alteration of ἡδέων into ἡδέως has furnished an excellent variation in the sense of this line; for Cadmus will then assert, “that he and his aged Partner had now delightfully forgot that they were old²:” This presents a spirited interpretation, immediately connected with the reply of Tiresias, and the general conduct of the scene: Barnes has arrogated to himself the merit of this amendment; and roundly asserts, that no one before him had suspected any defect: But I have discovered, that in the margin of that edition of Euripides, formerly possessed by Milton³, our English Poet has there suggested the same ingenious conjecture⁴: It is written in the same hand, as the rest of the manuscript observations, and consequently there can be no doubt of its authenticity: I have therefore the satisfaction of restoring to Milton, the original Owner, the right of this poetical criticism, which we may venture to assert was the genuine reading of Euripides: Barnes in all probability did not recollect that he had ever seen it.

² Puto equidem legi debere ἡδέως pro ἡδέων, & tum sensus longè commodior erit, suaviter sumus obliti, quod senes finis; mendam hic nemo ante cit suspicatus. Josua Barnes.

³ See my Note on the Ion, N^o 4. v. 54. p. 34.

⁴ ἡδέως. f.

I will

I will here embrace the opportunity of authenticating in a more particular manner the Euripides of Milton, than I was enabled to do, when I mentioned it originally in my Note on the Ion⁵: For the second volume only being then in my custody, and not having the power of access to the first, I could not insert the following particulars, contained in the first page of the first volume: The name of John Milton⁶, with the price of the book at 12s. 6d. and the year 1634, appears there on the top of the blank sheet prefixed, and written in his own hand: Under this inscription, the name of Milton⁷, and the same price, with the omission of the year, is copied in a finer ink, and probably by some other hand, though there is great resemblance to the former in the formation of most of the letters; but before the price is prefixed the negative mark of pounds. Then the following testimony of Dr. Birch⁸, written in Latin, and subscribed by himself, is added in the middle of the page to this effect: "This Book was formerly the property of the most celebrated John Milton, whose name above is written by himself; and Notes are every where added to the Margin: It passed from the Library of Francis Hare, Bishop of Chichester, into the Bookseller's shop of John Whiston, from whom I purchased it on the 12th of April 1754."

⁵ N° 4. V. 54. p. 34.

⁶ Jo. Milton. pre. 12 s. 6 d. 1634.

⁷ Jo. Milton. pre. ol. 12 s. 6 d.

⁸ Liber hic olim fuit celeberrimi Johannis Miltoni, cujus nomen ab ipso suprà scriptum est, Notæque passim Margini additæ: Ex Bibliothecâ Francisci Hare Episcopi, Cicestrensis transivit in Officinam Librariam Johannis Whistoni, à quo eum emebam die 12^o Aprilis, 1754. Tho. Birch.

N^o VIII.

Verse 201. Πατὴρ παραδοχάς.

Th' instructions of our Fathers,

208. From earliest times deliver'd down, we hold.

HERE Cadmus, after professing an implicit veneration for the Superior Gods, and a determined resolution to avoid a sophistical inquiry into the nature of the Demi-Gods, asserts, "that neither the received traditions of his Ancestors, coeval with time itself, nor the wise discoveries of ingenious men are to be shaken by any argument:" His religious sentiments present a remarkable resemblance to those of the Roman Philosopher, contained in Cicero: For Cotta there observes, "that an expression of Balbus insinuated his determination to defend those received opinions of the immortal Gods with all their sacred rites, ceremonies, and forms of religious Institutions: I will always defend them, continues he, and have always defended them: Nor shall the language of the learned or illiterate ever remove that opinion, which I have imbibed from my Ancestors on this subject:" He afterwards asserts his determined resolution to believe them, though they could give no reasonable account of their doc-

¹ Quod eò credo valebat, ut opinionones, quas à majoribus accepimus de Diis immortalibus, sacra, cæremonias, religionesque defenderem: Ego verò eas defendam semper, semperque defendi: Nec me ex eà opinione, quam à majoribus accepi de cultu Deorum immortalium, ullius umquam oratio aut docti aut indocti movebit. (De Nat. Deor. l. 3. c. 2.)

trine²: And that it was alone sufficient for him, that his Fathers had delivered down their traditions³." But Cicero, speaking in his own person, asserts, that it is the office of a wise Man to preserve the Institutions of his Ancestors in retaining sacred rites and ceremonies⁴: And the express language of the Roman law, as cited by him, enforced the same implicit veneration: "Observe the rites of Family and Ancestors: Worship the Gods, who have been always esteemed celestial, and those, whose Virtues have exalted them to Heaven, as Hercules, Liber, Æsculapius, Castor, Pollux, Quirinus⁵:" The former of these correspond to the Superior, and the latter to the Inferior Gods, to whom Cadmus here alludes.

² Majoribus autem nostris, etiam nullâ ratione redditâ, credere.

(Id. c. 3.)

³ Mihi enim unum satis erat, ita nobis majores nostros tradidisse.

(Id. c. 4.)

⁴ Majorum instituta tueri sacris cæremoniisque retinendis sapientis est.

(De Divin. l. 2. c. 72.)

⁵ Ritus familiæ patrumque servanto: Divos, & eos, qui cœlestes semper habiti, colunto, & illos quos endo cœlo merita vocaverint, Herculem, Liberum, Æsculapium, Castorem, Pollucem, Quirinum. (De Leg. l. 2. c. 8.)

N° IX.

Verse 209. Δι' ἀριθμῶν δ' ἔδεν αὖξέσθαι θέλει.

None exempt, from all

217. This reverence is his due.

AFTER the preceding assertion of Cadmus, “that the God is ambitious of general adoration,” he immediately subjoins, according to the literal version of the Greek text, “that he is by no means willing to be honoured by numbers:” This expression of numbers is explained by Dr. Musgrave to “signify persons of no consequence or estimation¹:” And he refers to two other passages of our Poet, in confirmation of this sense of the word ἀριθμός²: He might have added, that the Latin numerus conveys a similar idea in Horace³: But how can this explication be here admitted consistently with the preceding declaration of Cadmus, for if Bacchus aspired at general homage, no number of Votaries could be excepted? The attempt of Brodæus to interpret the sentence, as an indirect compliment of Cadmus to Tiresias, which insinuated, “that nothing can be completely happy, in allusion to the blindness of the Prophet,” is too unnatural and forced to be adopted perhaps by any Reader⁴:

¹ Homines nullius pretii aut existimationis.

² Troad. v. 476. & Heracl. v. 997. E.J. Barnes.

³ Nos numerus sumus. (L. 1. Epist. 2. v. 27.)

⁴ Nihil autem per omnes numeros augeri vult, nihil ex omni parte beatum esse sustinet: Hoc ideo infert Cadmus, quod Tiresias, magnus imprimis vates, cæcus esset. (In Eurip. Annot. p. 54.)

Nor is the effort of Æmilius Portus more fortunate, who understands it, "that the God is willing, that no Mortal should on account of the number of his years be more respected'." An accomplished Friend suggested to me, that this expression, implying that Bacchus was willing to be honoured by all, yet not by numbers, might perhaps infer, that the God aspired to be universally, not partially, adored, or by all indefinitely, and not by a finite number of persons: I confess, that I cannot acquiesce in this ingenious interpretation; for ἀριθμῶν, or numbers, include the general idea, unrestrained by any qualified limitation; nor can any passage I believe be produced, where ἀριθμὸς is thus limited, or opposed to any more comprehensive term: The same observation will apply to the conjecture of Reiske⁵; who supposes that the words δι' ἀριθμῶν may imply particular classes of Men with exception to others. These I believe are all the different senses, which can probably be extracted from the original words, as they stand printed: The text therefore in my judgment is corrupt, and the error certainly lies in the words δι' ἀριθμῶν: These are united by Heath, constituting the single word διαριθμῶν⁷, and then they present the excellent sense, which
is

⁵ Διὰ τῶν ἀριθμῶν, τισὶν διὰ τῶν πολλῶν τῶν ἰσθῶν. Deus non vult homines ob majorem annorum numerum cæteris honoratiores esse. (Cited from the Edition of P. Stephens, vol. 2.)

⁶ Δι' ἀριθμῶν non intelligo, neque puto sanum; nisi forte sint ordines, classes hominum: Sententia tum foret; non vult Deus a certis numeris, ordinibus hominum, ut a juvenibus, e. c. solis coli, senibus exclusis. (Ad Eurip. Animad. p. 103.)

⁷ Distinguens aut discriminans neminem, id est, citrà distinctionem, nullo discrimine factò, amplificari vult, Bacchus scilicet: Talem verbi διαριθμῶν significationem in lexicis non reperiri fateor, sed non prorsus absumilem verbi
δια-

is conveyed in the English Translation: This Commentator however candidly acknowledges, that no Lexicon gives an express sanction to this signification of the word; but he inclines to think, that it may be collected from a passage in Plato: He also subjoins another interpretation, similar to the last already explained; but he prefers the idea arising from his own emendation: I am confident, that he has discovered the original spirit of the sentence; and I annexed, before I read his Note, the same sentiment to it: But, instead of διαριθμῶν, whose authority in this sense is acknowledged to be dubious, I offered to read δαιριῶν⁸, or διακρινῶν⁹: Both these words precisely convey the same idea, implying, neminem distinguens aut discriminans, that Bacchus is ambitious of general homage without the exception of an Individual.

διαριθμεῖσθαι invenire est apud Platon. de Legib. lib. 7. p. 818. edit. H. Steph. Μὴδὲ τίνας καὶ ἡμέραν διαριθμεῖσθαι δύναλος εἶναι. Potest etiam forsan legi, sed minus commodè meâ sententiâ, δι' ἀριθμὸν εἰδὲν αὐξέσθαι θίλει, ita loco reddito, per nullum autem numerum hominum certum et a ceteris discriminatum coli vult. (Not. in Eurip. p. 108.)

⁸ The word δαιριῶν is defined by Hesychius διακρίνειν, & διαμερίζειν. (Vox διαριῶν.) It occurs in the Alcmena of Euripides,

Πάντες δαιριῶν.

(Ed. Barnes, p. 449. v. 24.)

⁹ This word is used by our Poet in a preserved fragment of one of his Plays,

Τῆτο δὲ

Ἄιδης διακρινῶι πρῶτον, ἢ γὰρ πείσομαι

(Ed. Barnes, p. 477. v. 29.)

Nor is the effort of Æmilius Portus more fortunate, who understands it, "that the God is willing, that no Mortal should on account of the number of his years be more respected". An accomplished Friend suggested to me, that this expression, implying that Bacchus was willing to be honoured by all, yet not by numbers, might perhaps infer, that the God aspired to be universally, not partially, adored, or by all indefinitely, and not by a finite number of persons: I confess, that I cannot acquiesce in this ingenious interpretation; for ἀριθμῶν, or numbers, include the general idea, unrestrained by any qualified limitation; nor can any passage I believe be produced, where ἀριθμὸς is thus limited, or opposed to any more comprehensive term: The same observation will apply to the conjecture of Reiske⁵; who supposes that the words δι' ἀριθμῶν may imply particular classes of Men with exception to others. These I believe are all the different senses, which can probably be extracted from the original words, as they stand printed: The text therefore in my judgment is corrupt, and the error certainly lies in the words δι' ἀριθμῶν: These are united by Heath, constituting the single word διαριθμῶν⁷, and then they present the excellent sense, which

is

⁵ Διὰ τῶν ἀριθμῶν, τήϊσι διὰ τοῦ πλῆθους τῶν ἐτῶν. Deus non vult homines ob majorem annorum numerum cæteris honoratiores esse. (Cited from the Edition of P. Stephens, vol. 2.)

⁶ Δι' ἀριθμῶν non intelligo, neque puto sanum; nisi forte sint ordines, classes hominum: Sententia tum foret; non vult Deus à certis numeris, ordinibus hominum, ut à juvenibus, e. c. solis coli, senibus exclusis. (Ad Eurip. Animad. p. 103.)

⁷ Distinguens aut discriminans neminem, id est, citrà distinctionem, nullo discrimine facto, amplificari vult, Bacchus scilicet: Talem verbi διαριθμῶν significationem in lexicis non reperiri fateor, sed non prorsus absurdam verbi δια-

is conveyed in the English Translation: This Commentator however candidly acknowledges, that no Lexicon gives an express sanction to this signification of the word; but he inclines to think, that it may be collected from a passage in Plato: He also subjoins another interpretation, similar to the last already explained; but he prefers the idea arising from his own emendation: I am confident, that he has discovered the original spirit of the sentence; and I annexed, before I read his Note, the same sentiment to it: But, instead of διαρθεμῶν, whose authority in this sense is acknowledged to be dubious, I offered to read δαιριῶν⁸, or διακρινῶν⁹: Both these words precisely convey the same idea, implying, neminem distinguens aut discriminans, that Bacchus is ambitious of general homage without the exception of an Individual.

διαρθεμῶν invenire est apud Platon. de Legib. lib. 7. p. 818. edit. H. Steph. Μὴδὲ τὴν αἰά καὶ ἡμέραν διαρθεμῶν δύναιτο εἶναι. Potest etiam forsan legi, sed minus commodè meâ sententiâ, δι' ἀριθμὸν εἶδεν' αὖξεσθαι θέλει, ita loco reddito, per nullum autem numerum hominum certum et a ceteris discriminatum coli vult. (Not. in Eurip. p. 108.)

⁸ The word δαιριῶν is defined by Hesychius διακρίνειν, & διαμερίζειν. (Vox δαιριῶν.) It occurs in the Alcmena of Euripides,

Πάντες δαιριῶν.

(Ed. Barnes, p. 449. v. 24.)

⁹ This word is used by our Poet in a preserved fragment of one of his Plays,

Τῆτε δὲ

Ἄιδης διακρινῶι πρῶτον, ἢ γὰρ αἰέσομαι

(Ed. Barnes, p. 477. v. 29.)

Nor is the effort of Æmilius Portus more fortunate, who understands it, "that the God is willing, that no Mortal should on account of the number of his years be more respected'." An accomplished Friend suggested to me, that this expression, implying that Bacchus was willing to be honoured by all, yet not by numbers, might perhaps infer, that the God aspired to be universally, not partially, adored, or by all indefinitely, and not by a finite number of persons: I confess, that I cannot acquiesce in this ingenious interpretation; for ἀριθμῶν, or numbers, include the general idea, unrestrained by any qualified limitation; nor can any passage I believe be produced, where ἀριθμὸς is thus limited, or opposed to any more comprehensive term: The same observation will apply to the conjecture of Reiske⁶; who supposes that the words δι' ἀριθμῶν may imply particular classes of Men with exception to others. These I believe are all the different senses, which can probably be extracted from the original words, as they stand printed: The text therefore in my judgment is corrupt, and the error certainly lies in the words δι' ἀριθμῶν: These are united by Heath, constituting the single word διαριθμῶν⁷, and then they present the excellent sense, which

is

⁵ Διὰ τῶν ἀριθμῶν, τείλει διὰ τοῦ πλῆθους τῶν ἐτῶν. Deus non vult homines ob majorem annorum numerum cæteris honoratiores esse. (Cited from the Edition of P. Stephens, vol. 2.)

⁶ Δι' ἀριθμῶν non intelligo, neque puto sanum; nisi forte sint ordines, classes hominum: Sententia tum foret; non vult Deus à certis numeris, ordinibus hominum, ut à juvenibus, e. c. solis coli, senibus exclusis. (Ad Eurip. Animad. p. 103.)

⁷ Distinguens aut discriminans neminem, id est, citrà distinctionem, nullo discrimine facto, amplificari vult, Bacchus scilicet: Talem verbi διαριθμῶν significationem in lexicis non reperiri fateor, sed non prorsus absurdam verbi

δια-

is conveyed in the English Translation: This Commentator however candidly acknowledges, that no Lexicon gives an express sanction to this signification of the word; but he inclines to think, that it may be collected from a passage in Plato: He also subjoins another interpretation, similar to the last already explained; but he prefers the idea arising from his own emendation: I am confident, that he has discovered the original spirit of the sentence; and I annexed, before I read his Note, the same sentiment to it: But, instead of διαριθμῶν, whose authority in this sense is acknowledged to be dubious, I offered to read διαίρων⁸, or διακρινῶν⁹: Both these words precisely convey the same idea, implying, neminem distinguens aut discriminans, that Bacchus is ambitious of general homage without the exception of an Individual.

διαριθμεῖσθαι invenire est apud Platon. de Legib. lib. 7. p. 818. edit. H. Steph. Μὴδὲ τίνα καὶ ἡμέραν διαριθμεῖσθαι δύνατο; ἂν. Potest etiam forsan legi, sed minus commodè meâ sententiâ, δι' ἀριθμὸν ἔδειν' αὖξεσθαι θίλει, ita loco reddito, per nullum autem numerum hominum certum et a ceteris discriminatum coli vult. (Not. in Eurip. p. 108.)

⁸ The word διαίρειν is defined by Hesychius διακρίνειν, & διαμερίζειν. (Vox διαίρειν.) It occurs in the Alcmena of Euripides,

Πάντες διαίρειν.

(Ed. Barnes, p. 449. v. 24.)

⁹ This word is used by our Poet in a preserved fragment of one of his Plays,

Τῷτο δὲ

* Αἰδὴς διακρινῆι πρῶτον, ἢ γὰρ πείσομαι

(Ed. Barnes, p. 477. v. 29.)

Nor is the effort of Æmilius Portus more fortunate, who understands it, "that the God is willing, that no Mortal should on account of the number of his years be more respected'." An accomplished Friend suggested to me, that this expression, implying that Bacchus was willing to be honoured by all, yet not by numbers, might perhaps infer, that the God aspired to be universally, not partially, adored, or by all indefinitely, and not by a finite number of persons: I confess, that I cannot acquiesce in this ingenious interpretation; for ἀριθμῶν, or numbers, include the general idea, unrestrained by any qualified limitation; nor can any passage I believe be produced, where ἀριθμῶς is thus limited, or opposed to any more comprehensive term: The same observation will apply to the conjecture of Reiske⁵; who supposes that the words δι' ἀριθμῶν may imply particular classes of Men with exception to others. These I believe are all the different senses, which can probably be extracted from the original words, as they stand printed: The text therefore in my judgment is corrupt, and the error certainly lies in the words δι' ἀριθμῶν: These are united by Heath, constituting the single word διαριθμῶν⁷, and then they present the excellent sense, which

is

⁵ Διὰ τῶν ἀριθμῶν, τισίτι διὰ τῆ πλότητος τῶν ἐτῶν. Deus non vult homines ob maiorem annorum numerum cæteris honoratiores esse. (Cited from the Edition of P. Stephens, vol. 2.)

⁶ Δι' ἀριθμῶν non intelligo, neque puto sanum; nisi forte sint ordines, classes hominum: Sententia tum foret; non vult Deus à certis numeris, ordinibus hominum, ut à juvenibus, e. c. solis coli, senibus exclusis. (Ad Eurip. Animad. p. 103.)

⁷ Distinguens aut discriminans neminem, id est, citrà distinctionem, nullo discrimine facto, amplificari vult, Bacchus scilicet: Talem verbi διαριθμῶν significationem in lexicis non reperiri fateor, sed non prorsus absurdilem verbi

δια-

is conveyed in the English Translation: This Commentator however candidly acknowledges, that no Lexicon gives an express sanction to this signification of the word; but he inclines to think, that it may be collected from a passage in Plato: He also subjoins another interpretation, similar to the last already explained; but he prefers the idea arising from his own emendation: I am confident, that he has discovered the original spirit of the sentence; and I annexed, before I read his Note, the same sentiment to it: But, instead of διαριθμῶν, whose authority in this sense is acknowledged to be dubious, I offered to read διαίρων⁸, or διακρινῶν⁹: Both these words precisely convey the same idea, implying, neminem distinguens aut discriminans, that Bacchus is ambitious of general homage without the exception of an Individual.

διαριθμεῖσθαι invenire est apud Platon. de Legib. lib. 7. p. 818. edit. H. Steph. Μηδὲ τίνας καὶ ἡμέραν διαριθμεῖσθαι δύναλος ἄν. Potest etiam forsan legi, sed minus commodè meâ sententiâ, δι' ἀριθμὸν ἔδειν' αὖξεσθαι θίλει, ita loco reddito, per nullum autem numerum hominum certum et a ceteris discriminatum coli vult. (Not. in Eurip. p. 108.)

⁸ The word διαίρειν is defined by Hesychius διακρίνειν, & διαμερίζειν. (Vox διαμεῖν.) It occurs in the Alcmena of Euripides,

Πάντες διαίρειν.

(Ed. Barnes, p. 449. v. 24.)

⁹ This word is used by our Poet in a preserved fragment of one of his Plays,

Τῆτο δὲ

Ἄιδης διακρινῆι πρῶτον, ἢ γὰρ πείσομαι

(Ed. Barnes, p. 477. v. 29.)

Nor is the effort of Æmilius Portus more fortunate, who understands it, "that the God is willing, that no Mortal should on account of the number of his years be more respected'." An accomplished Friend suggested to me, that this expression, implying that Bacchus was willing to be honoured by all, yet not by numbers, might perhaps infer, that the God aspired to be universally, not partially, adored, or by all indefinitely, and not by a finite number of persons: I confess, that I cannot acquiesce in this ingenious interpretation; for ἀριθμῶν, or numbers, include the general idea, unrestrained by any qualified limitation; nor can any passage I believe be produced, where ἀριθμὸς is thus limited, or opposed to any more comprehensive term: The same observation will apply to the conjecture of Reiske⁶; who supposes that the words δι' ἀριθμῶν may imply particular classes of Men with exception to others. These I believe are all the different senses, which can probably be extracted from the original words, as they stand printed: The text therefore in my judgment is corrupt, and the error certainly lies in the words δι' ἀριθμῶν: These are united by Heath, constituting the single word διαριθμῶν⁷, and then they present the excellent sense, which

is

⁵ Διὰ τῶν ἀριθμῶν, τισίς διὰ τῆς πλῆθους τῶν ἐτῶν. Deus non vult homines ob maiorem annorum numerum cæteris honoratiores esse. (Cited from the Edition of P. Stephens, vol. 2.)

⁶ Δι' ἀριθμῶν non intelligo, neque puto sanum; nisi forte sint ordines, classes hominum: Sententia tum foret; non vult Deus à certis numeris, ordinibus hominum, ut a juvenibus, e. c. solis colli, senibus exclusis. (Ad Eurip. Animad. p. 103.)

⁷ Distinguens aut discriminans neminem, id est, citrà distinctionem, nullo discrimine facto, amplificari vult, Bacchus scilicet: Talem verbi διαριθμῶν significationem in lexicis non reperiri fateor, sed non prorsus absurdilem verbi

δια-

is conveyed in the English Translation: This Commentator however candidly acknowledges, that no Lexicon gives an express sanction to this signification of the word; but he inclines to think, that it may be collected from a passage in Plato: He also subjoins another interpretation, similar to the last already explained; but he prefers the idea arising from his own emendation: I am confident, that he has discovered the original spirit of the sentence; and I annexed, before I read his Note, the same sentiment to it: But, instead of *διαριθμῶν*, whose authority in this sense is acknowledged to be dubious, I offered to read *δαιρῶν*¹, or *διακρινῶν*²: Both these words precisely convey the same idea, implying, neminem distinguens aut discriminans, that Bacchus is ambitious of general homage without the exception of an Individual.

διαριθμεῖσθαι invenire est apud Platon. de Legib. lib. 7. p. 818. edit. H. Steph. *Μηδὲ γύλας καὶ ἡμέραν διαριθμεῖσθαι δύναλος ἄν.* Potest etiam forsan legi, sed minus commodè meâ sententiâ, δι' ἀριθμὸν ἔστιν αὖξεσθαι θίλει, ita loco reddito, per nullum autem numerum hominum certum et a ceteris discriminatum coli vult. (Not. in Eurip. p. 108.)

¹ The word *δαιρεῖν* is defined by Hesychius *διακρίνειν, & διαμερίζειν.* (Vox *διγρῖν.*) It occurs in the Alcmena of Euripides,

Πάντες δαιρεῖν.

(Ed. Barnes, p. 449. v. 24.)

² This word is used by our Poet in a preserved fragment of one of his Plays,

Τῷτο δὲ

Ἄιδης διακρινῆι πρῶτον, ἢ γὰρ πείσομαι

(Ed. Barnes, p. 477. v. 29.)

Nor is the effort of Æmilius Portus more fortunate, who understands it, "that the God is willing, that no Mortal should on account of the number of his years be more respected". An accomplished Friend suggested to me, that this expression, implying that Bacchus was willing to be honoured by all, yet not by numbers, might perhaps infer, that the God aspired to be universally, not partially, adored, or by all indefinitely, and not by a finite number of persons: I confess, that I cannot acquiesce in this ingenious interpretation; for ἀριθμῶν, or numbers, include the general idea, unrestrained by any qualified limitation; nor can any passage I believe be produced, where ἀριθμὸς is thus limited, or opposed to any more comprehensive term: The same observation will apply to the conjecture of Reiske⁵; who supposes that the words δι' ἀριθμῶν may imply particular classes of Men with exception to others. These I believe are all the different senses, which can probably be extracted from the original words, as they stand printed: The text therefore in my judgment is corrupt, and the error certainly lies in the words δι' ἀριθμῶν: These are united by Heath, constituting the single word διαριθμῶν⁷, and then they present the excellent sense, which
is

⁵ Διὰ τῶν ἀριθμῶν, τινέσι διὰ τῆς πολέτης τῶν ἔτων. Deus non vult homines ob majorem annorum numerum cæteris honoratiores esse. (Cited from the Edition of P. Stephens, vol. 2.)

⁶ Δι' ἀριθμῶν non intelligo, neque puto sanum; nisi forte sint ordines, classes hominum: Sententia tum foret; non vult Deus a certis numeris, ordinibus hominum, ut a juvenibus, e. c. solis colli, senibus exclusis. (Ad Eurip. Animad. p. 103.)

⁷ Distinguens aut discriminans neminem, id est, citrà distinctionem, nullo discrimine facto, amplificari vult, Bacchus scilicet: Talem verbi διαριθμῶν significationem in lexicis non reperiri fateor, sed non prorsus absumilem verbi
δια-

is conveyed in the English Translation: This Commentator however candidly acknowledges, that no Lexicon gives an express sanction to this signification of the word; but he inclines to think, that it may be collected from a passage in Plato: He also subjoins another interpretation, similar to the last already explained; but he prefers the idea arising from his own emendation: I am confident, that he has discovered the original spirit of the sentence; and I annexed, before I read his Note, the same sentiment to it: But, instead of διαριθμῶν, whose authority in this sense is acknowledged to be dubious, I offered to read δαιρῶν⁸, or διακρινῶν⁹: Both these words precisely convey the same idea, implying, neminem distinguens aut discriminans, that Bacchus is ambitious of general homage without the exception of an Individual.

διαριθμεῖσθαι invenire est apud Platon. de Legib. lib. 7. p. 818. edit. H. Steph. Μηδὲ τίνα καὶ ἡμέραν διαριθμεῖσθαι δύνασθαι ὄν. Potest etiam forsan legi, sed minus commodè meâ sententiâ, δι' ἀριθμὸν ἕδιν' αὖξεσθαι θίλει, ita loco reddito, per nullum autem numerum hominum certum et a ceteris discriminatum coli vult. (Not. in Eurip. p. 108.)

⁸ The word δαιρεῖν is defined by Hesychius διακρίνειν, & διαμερίζειν. (Vox digressiva.) It occurs in the Alcmena of Euripides,

Πάντες δαιρεῖν.

(Ed. Barnes, p. 449. v. 24.)

⁹ This word is used by our Poet in a preserved fragment of one of his Plays,

Τέτο δὲ

Ἄιδης διακρινῆι πρέσβιτον, ἥ γ' ὦ πείσομαι

(Ed. Barnes, p. 477. v. 29.)

N° X.

Verse

Δημήτηρ θεά,

276. Γῆ δ' ἐστίν.

The Goddess Ceres one,

291. She is the Earth, call her by either name.

THE Goddess Demeter, or Ceres, is here called synony-
mous with the Earth : This title of Demeter, when analyzed,
implies "Mother Earth : " Thus Diodorus Siculus asserts,
" that the Ægyptians called the Earth "Mother," as the
receptacle of all productions, and that the Græcians termed
it Demeter from a small variation in the word through
time : For, continues he, the original appellation was Ge-
meter (or Mother Earth) as attested by Orpheus in the fol-
lowing line ;

Γῆ, μήτηρ πάντων, Δημήτηρ παλαιοτέρη¹ ;

This Historian also records in another passage, " that
Men considered the Earth as Demeter : For it is certain, that
Mother Earth was addressed by the ancient Poets and My-
thologists under the appellation of Demeter : And those
things, delivered in the Poems of Orpheus, and exhibited
at the celebration of the mysteries, corresponded to this

¹ Τὴν δὲ γῆν ὥσπερ ἀγρίον τι τῶν φυομένων ὑπολαμβάνουσαν μητέρα προσαγορεύσαι
καὶ τῆς Ἑλληνικῆς δὲ ταύτης παραπλησίως Δήμητρα καλεῖν, βραχὺ μεταβιβάσας διὰ τὸν
χρόνον τῆς λήξεως· τὸ γὰρ παλαιὸν ὀνομάζεσθαι γῆν μητέρα· καθάπερ καὶ τὸν Ὀρφικὸν
προσμετέλεον, λέγουσα. (L. 1. c. 12, ed. Weßelin. p. 16. vol. 1.)

idea."

idea²." Thus Cicero observes, "that Ceres derived her name from bearing corn, as it were Geres, the initial letter being changed by accident, as among the Græcians; for she was called Demeter, as it were Gemeter by them³." I have already mentioned in my Preliminary Essay⁴ the great veneration paid to this Pagan Goddess, in gratitude for her communication of the imparted blessing of the gift of corn to Mankind: But we may here add the authority of Diodorus Siculus, "that as the Author of the greatest benefits, she received the most distinguished honours, sacrifices, festivals, and solemnities not only among all the Græcians, but among almost all the Barbarians, who participated of this nourishing food⁵." Thus Ovid,

Prima Ceres uncò glebas dimovit aratros;

Prima dedit fruges, alimenta que mitia terris.

(Met. l. 5. v. 342.)

² Τὰς ἀνθρώπους τὴν γῆν Δήμητραν νομίζουσιν· καθόλου γὰρ ὑπὸ τῶν ἀρχαίων ποιητῶν καὶ μυθολογῶν τὴν Δήμητραν γῆν μητέρα προσεκαγορεύεσθαι· σύμφωνα δὲ τέτοις εἶναι τὰ τε δὴλόμενα διὰ τῶν Ὀρφικῶν ποιημάτων, καὶ τὰ παρεισαγόμενα κατὰ τὰς τελετάς. (L. 3. c. 62. Id. p. 231.)

³ Mater autem est à gerendis frugibus Ceres, tamquam Geres; casuque prima littera itidem immutata, ut à Græcis; nam ab illis quoque Δημήτης, quasi Γημήτης, nominata est. (De Nat. Deor. l. 2. c. 27.) Tum si est Ceres à gerendo (ita enim dicebas) Terra ipsa Dea est, & ita habetur; quæ est enim alia Tellus? (Id. l. 3. c. 20.)

⁴ P. 282.

⁵ Μεγίστην γὰρ ἀνθρώποις ἀγαθὴν αἰτίαν, γινομένην ἐπιφανειῶν τυχεῖν καὶ δυσειῶν ἔτι δ' ἰσχυρὰ καὶ πανηγύριον μεγαλοπρεπειῶν, ἔ παρ' Ἑλλήσι μύθοι, ἀλλὰ καὶ παρὰ πᾶσι σχίσθαι τοῖς Βαρβάροις, ὅσοι τῆς τροφῆς ταύτης ἐκοιμήθησαν. (L. 5. c. 68. Ed. Wesselin. vol. 1. p. 385.)

N° XI.

Verse 327. Οὐτ' ἄνευ τέτων νοσῆς.

Thy deep malady

349. No medicines, save these, have pow'r to heal.

THIS passage is certainly intricate. According to the version of Brodæus ¹, Barnes ², and Reiske ³, Tiresias asserts to Pentheus, that he was not disordered without the opportunity of a remedy, as he had himself already suggested the proper relief to his insanity: But Heath ⁴ with more judgment observes, “ that the word φάρμακα in the preceding line signifies not only medicines and poisons, but every species of charms and enchantments: And therefore Tiresias here insinuates to Pentheus, that he was fascinated by the anger of Bacchus, and had begun to give marks of insanity:” Dr. Musgrave ⁵ also corresponds to this idea in his interpretation. I prefer the opinion of these last-mentioned Criticks to that of the former; nor can I adopt the

¹ Nos enim ægritudinis animi tui remedia omnia suggestimus. (In Eurip. Annot. p. 54.)

² Neque tamen sine hisce remediis tibi oblati jam animo æger es.

³ Neque propterea insanis, quia his medicamentis cares. (Ad Eurip. Animad. p. 104.)

⁴ Τα φάρμακα enim non medicamenta solum aut venena denotant, sed præterea omne genus veneficiorum incantamentorum et fascinationum: Dicit igitur Tiresias Pentheum jam tunc a Baccho irato fascinatum et mente captum iratum occœpisse. (Not. in Eurip. p. 109.)

⁵ Neque nunc, extrâ vim eorum, animo ægrotas: Significat mentem ipsi pharmacis esse corruptam.

unnecessary

unnecessary alteration of *νοσεῖς* into *νοοῖς**, suggested by Scaliger, which the English Translator seems to have followed.

N° XII.

Verse 367. Πενθεὺς δ' ὅπως μὴ πένθος εἰσάγῃσι δόμοις.

392. His rage bodes rage.

THE English Reader, in order to understand this passage, must be informed, that the name of Pentheus, in the Græcian Language, is nearly synonymous with πένθος, penthos, implying grief: Here therefore Tiresias plays upon the word, and insinuates, “that Pentheus may occasion grief to the family of Cadmus:” Thus Bacchus asserts in the sequel of the Play, in allusion to the same witticism,

Ἐνδυσυχῆσαι τένομ' ἐπιτήδειος εἶ. (V. 508.)

Thy name is rightly ominous of grief. (V. 547.)

This ludicrous custom of analyzing the proper names of persons, and deriving ominous inferences from their different significations in their state of analysis, appears to have prevailed among the Græcian Poets of the first reputation; and is one of those very uncommon instances of a false species of wit or of a vitiated taste, which can be fairly imputed to their enlightened and elegant Minds: This name of Pentheus, if we recollect his unfortunate catastrophe, was extremely open to this species of prevailing humour: And Theocritus has fallen into the same snare of temptation with our Poet:

* Neque tamen sine his remediis ad sanam mentem reduceris. (Cited from the Note of Barnes.)

Ἐξ ὄρεος πένθημα, καὶ ἐ Πενθήα φέρεσσαι.

(Idyll. 26. v. 34.)

And grief, not Pentheus, from the mountain brought.

(Fawkes Theoc. Id. 26. v. 34.)

Thus also Nonnus,

Σοὶ τάχα μᾶλλον ἔθεντο προμαίντιες ἄνομα μοίρης¹

Ἵμετέρω θανάτοιο προάγγελον.

(Dionysiaca, l. 46. p. 780. Ed. Falken. 1569.)

There is also a line of Chæremon, where the same witticism occurs:

Πενθεὺς ἐσομένης συμφορᾶς ἐπώνυμος².

But we may trace perhaps, even from Homer himself, the antiquity of this mixed species of false wit; for we find in the *Odyssey*,

Ἦ τάχα Ἴρος αἴρος ἐπίσπασον κακὸν ἔξει.

(L. 18. v. 72.)

Irus alas! shall Irus be no more,

Black fate impends, and this the avenging hour!

(Pope, *Odysf.* B. 18. v. 82.)

Though this passage has been differently understood, as

¹ I am inclined to think that we should read *Μοῖραι*, *Fata*.

² This line is cited from the Commentary of Columna on the Fragments of Ennius in his edition of them, printed at Naples in 1590. (p. 370.) But he does not there inform us, where it originally occurs: Athenæus twice mentions Chæremon, as a Tragick Writer. (L. 1. c. 1. & L. 11. c. 2.)

appears

appears from Hesychius³ and Eustatius⁴, I am satisfied in my own mind; that a collusion on the words was intended; for Homer has himself given us, in the commencement of this *Odyssey*, the reason of the appellation of *Irus*:

Ἴρον δὲ νέοι κίκλησκον ἄπαντες,
Οὐνεκ' ἀπαγγέλλεσκε κιών, ὅτε πᾶσι τὸ ἀνύγοι.

(L. 18. v. 7.)

But *Irus* his Associates call'd the Boy,
Practis'd the common Messenger to fly,
Irus, a name expressive of the employ.

(Pope. *Odysf.* B. 18. v. 11.)

And the English Commentator in his Note on the Translation of our English Poet has this sensible remark: "I confess I wish Homer had omitted these little collusions of words; he sports with *Ἴρος ἄϊρος*: It is a low conceit, alluding to the derivation of *Irus*, and means, that he shall never more be a Messenger⁵:" But Homer is seldom, if ever besides⁶, guilty of this forced

³ Ἴρος ἄϊρος, ὁ ἀτυχὴς Ἴρος. (Vox Ἴρος.)

⁴ Ταυτὸν τῷ Ἴρῳ κακοῖρος καθ' ὁμοιότητα τῷ κακοῖλιον ἐκ ὀνομασῆν· καὶ τῷ ὕπνῳ ἄὑπνος παρὰ Σοφοκλῆ καὶ τῶν ὁμοίων· ἢ καὶ ἄλλως ἄϊρος, ὁ μηκέτι ἐσόμενος Ἴρος, ἀλλὰ τιθηζόμενος: This last sense of Eustathius appears to correspond with the idea of an intended play on the words.

⁵ See the Note on *Odyssey*, B. 18. v. 82.

⁶ The expression of *Δύσπαρις*, applied to Paris in the third *Iliad* by Hector (v. 39.) and that of *κακοῖλιον* to Troy in the nineteenth *Odyssey* (v. 260.) allude only to the misfortunes produced by them, and not to any inauspicious idea derived from their names: Thus Eustathius in his comment on the former observes, that the title of *Δύσπαρις* is the same, as that of *Αἰνόπαρις* in Euripides, or that of *Δυσσεύς*; and that Alcman united in one line both the titles of *Δύσπαρις* & *Αἰνόπαρις*, and some other Poet used the expression of *Αἰνέλην*: And thus Ilion was called *κακοῖλιον*, not because there was any thing ill-omened in the appellation, but because it ought not to be mentioned.

forced humour : The Dramatick Triumvirate of the Greek Tragedians, Æschylus, Sophocles, and Euripides, appear to have been much devoted to it, and therefore we may fairly infer, that it was agreeable to the reigning fashion of Athens in those days : The former of them, Æschylus, has thus alluded to the name of Prometheus⁷ in his Play of that title, and to that of Polynices no less than three different times in his Seven against Thebes⁸ : He has also tortured the name of Artaphrenes in his Persæ⁹, and that of Helena in his Agamemnon¹⁰. The next, Sophocles, has thus unseasonably

Δύσπαρι εἶδος ἄρις ὅπερ Εὐριπίδης αἰσπαρί φησιν, ὡς καὶ τὴν Ἑλεήν διουσιλήν· διὰ τῆ ἐξαίρετον Φρυγὸς ἀφορμὴν ἐνδίδουκε τῷ Ἀλκμαῶνι μίξαντι ἀμφοτέρω ἐπὶ τὴν δύσπαρι καὶ αἰνόπαρι κακὸν Ἑλλάδι βωβλιανείην· ὅθεν καὶ αἰνολέην ἑτέρος τις εἶρη ἀπὸ τῆ αἰνῆς Ἑλένης· ἔτω καὶ Ἑλένη τὴν Ἰλίοιο κακοῦλιον καλεῖ, ἐχ' ὅτι δύσφημον ἢ δυσσιώγιον τῦνομα, ἀλλ' ὅτι φησιν ἑμοὶ ἐκ ὀνομασίας. (Ed. Basil. 1588. II. 3. p. 85.)

The same remark in regard to effect is inserted in his comment on the passage in the Odyssey, where he asserts that these expressions did not arise from any vitiousness in the names, but because they were the Authors of Evils, Οὐ διὰ φαυλότητος κλησέων, ἀλλ' ὅτι κακῶν ἐγένοντο αἵτιοι. (Id. Odyss. 19. p. 260.) The Δουσιλήνη occurs in the Orestes of Euripides. (v. 1391.)

⁷ Ψευδονύμως σε δαίμονες Προμηθέα
Καλέουσιν· αὐτὸν γὰρ σε δεῖ προμηθείης. (V. 86.)

⁸ Ἐξυπιάζων ὄνομα Πολυνείκης βίαν
Δίς τ' ἐν τελευτῇ τῦνομα· ἐνδατέμενος
Καλεῖ. (V. 585.)

Ἐπωνύμω δὲ κάρη Πολυνείκη λέγῃ. (V. 664.)

Οἱ δ' ἄρ' ὁρθῶς κατ' ἐπωνυμίην

Καὶ πολυνεικεῖς

Ὡλοντ' ὥσεσσι διανοίᾳ. (V. 837.)

⁹ Ἄλλος δ' ἐκείνη παῖς τὸδ' ἔργον ἤνυσεν.

Φρένες γὰρ αὐτῇ θυμὸν οἰακοςροφῶν. (V. 669.)

Here, says the Scholiast, he alludes to the etymology of the name of Artaphrenes, as ὁ τὰς φρένας ἔχων ἀρετίας καὶ ἀκεραιάς.

¹⁰ Ἐπεὶ σπριπύτως

Ἑλαιας ἱλάνδρος ἐλέπιολις. (V. 698.)

sported

sported with the analysis of Ajax¹¹: And our Poet is not only guilty of the repeated witticisms on Pentheus in the two instances, already cited in this Play, but he twice harps in the Phœnissæ on the idea arising from the divided terms of Polynices;

Ἀληθῶς δ' ὄνομα Πολυνείκην πατήρ
ἔθετο σοὶ θεῖα προνοία νεικέων ἐπώνυμον. (V. 640.)

Well did thy Father give thee
A name portending contest and much strife.
(Potter, v. 752.)

Ἰὼ μοι μοι, ὦ Πολύνεικες, ἔφυς ἄρ' ἐπώνυμος. (V. 1500.)
Poor Polynices! fatal was thy name
Portending strife. (Potter, V. 1670.)

The chaste judgement of Quintilian has deservedly branded with the epithet of “frigidum,” or cold, this deduction from the name of Polynices in our Poet, as an argument for his manners: The words of this accomplished Critick apply with equal force to all the other passages infected with this favourite custom: “Nam et illud apud Euripidem frigidum sanè, quod nomen Polynicis, ut argumentum morum, frater incesfit¹².” It appears from the fragments of the Roman Tragedians, still preserved, that they, who translated the Græ-

¹¹ Αἶ, αἰ· τίς ἄν πότ' ὦθ' ἴδ' ἐπώνυμος
Τέμὸν ξυνοῖσιν ὄνομα τοῖς ἱμοῖς κακοῖς;
Νῦν γὰρ πάρεσι καὶ δις αἰάζειν ἱμολ. (V. 432.)

Here, says the Scholiast, it was an ancient custom to refer misfortunes to the signification of proper names, Ἐπὶ καὶ τῆτο ἀρχαϊότεροι τὸ πρὸς τὰς ὀνομασίας ἐκφέρειν τὰς συμφοράς.

¹² Inst. Orat. L. 5. c. 20. Ed. Burman, vol. 1. p. 405.

cian Poets, adhered to this species of wit, though to a Roman ear, unacquainted with the derivation of the original words, the ænigma was absolutely unintelligible in the Latin Language: Thus Ennius,

Andromachæ nomen qui indidit rectè indidit.

Quapropter Parim Pastores nunc Alexandrum vocant.

These lines are preserved by Varro, who informs us, that they were copied from Euripides; and he justly censures Ennius in the following words: "He has failed in his attempt to imitate Euripides, and to deduce the etymology; for the derivations in the Greek language are obvious, and Euripides asserts, that the name of Andromache was given to her from her contention with a Man: But who could comprehend this signification in the verse of Ennius in regard to Andromacha or Paris, who was called in Græce Alexander¹³?" The learned Scaliger in his *Conjectanea*¹⁴ on Varro refers us to two other passages, besides those already cited in Euripides, where this licence was indulged: The former glanced at the bloody banquet of Thyestes, corresponding to his name,

Ἐπώνυμα δ᾽ ἔπεινα Θυέστη¹⁵.

¹³ Imitari dum voluit Euripidem & ponere etymon est lapsus: Nam Euripides quod Græca posuit, etyma sunt aperta: Ille ait ideò nomen additum Andromachæ, quod ἀνδρὶ μάχεται. Hoc Ennii quis potest intelligere in versu significari,

Andromachæ nomen qui indidit, rectè indidit,
Aut Alexandrum ab eo appellatum in Græciâ, qui Paris fuisset.

(De Ling. Lat. l. 6. p. 79. Ed. 1581.)

¹⁴ Sic Euripides de Thyeste, ut citant Grammatici; et de Apolline, Citat Macrobius. (Ed. Varron. 1581. p. 146.)

¹⁵ This fragment is not inserted in the edition of Euripides by Barnes or by Musgrave, and I know not from what Grammarian Scaliger copied it.

And the other in a fragment of the Phaeton of our Poet, preserved by Macrobius ¹⁶, played on the word Apollo, as derived from his destroying power by the rays of the sun :

“Ω χρυσοφειγὲς Ἥλι’, ὥς μ’ ἀπώλεσας ;
 “Οθεν σ’ Ἀπολλων’ ¹⁷ ἐμφανῶς κλήζει ¹⁸ βροτός.

The English Reader has a fair opportunity of feeling the absurdity, arising from this wanton display of wit, by recalling to his memory several passages in Shakespeare, who was much addicted to it. I will mention only one, where he surpasses all his Predecessors from the rank exuberance of his luxuriant fancy.

K. Rich. What comfort, Man? how is't with aged Gaunt?

Gaunt. Oh, how that name befits my composition !
 Old Gaunt, indeed ! and gaunt in being old :
 Within me Grief hath kept a tedious fast ;
 And who abstains from meat that is not gaunt ?
 For sleeping England long time have I watch'd ;
 Watching breeds leanness, leanness is all gaunt :

¹⁶ Alii cognominatum Apollinem putant ὡς ἀπώλλυσι τὰ ζῷα ; exanimat enim et perimit animantes, cum pestem intemperie caloris immittet, ut Euripides in Phaetonte. (Saturn. l. 17. c. 17. ed. 1670. p. 273.)

¹⁷ Thus this word Ἀπολλων', Apollinem, is rightly printed in the Scholiast of the Orestes of our Poet (On v, 1390.) where these lines are cited, and in Scaliger on Varro, and also in the edition of our Poet by Dr. Musgrave (vol. 3. p. 579.) But Gronovius, Editor of Macrobius, and also Barnes in his Euripides has erroneously printed it Ἀπόλλων, Apollo.

¹⁸ Thus Scaliger and Musgrave reads κλήζει, but the Scholiast on Orestes, Gronovius, Editor of Macrobius, and Barnes have substituted κλήσει, in the future tense.

The pleasure that some fathers feed upon
 Is my strict fast, I mean my children's looks;
 And, therein fasting, thou hast made me gaunt.
 Gaunt am I for the grave, gaunt as a grave,
 Whose hollow womb inherits nought but bones.

(Richard II. A. 2. S. 1.)

Such ribaldry, as this, is even unworthy of the sportive levity of the Comick Thalia, and totally incompatible with the solemn deportment of the Tragick Melpomene.

Nº XIII.

‘Οσία, πάντα θεῶν,
 ‘Οσία δ’, ἃ κατὰ γαῖαν

Verse 372. Χρύσεα πτερὰ φέρεις.

Holy, by the Gods rever'd,
 Holy Queen, who joy’st to wave
 397. O’er the earth thy golden wing.

THE Latin Version of Canter, Barnes, and Musgrave, gives no determined appellation to the Pagan Goddess, here invoked by the Chorus; but by translating ‘Οσία under the epithet Sancta only characterizes her by adjectives, without the support of any substantive expressed: The Reader is therefore left to his own imagination to ascertain with precision the identity of this Female Divinity. I think we may venture to assert, that the Athenian Theatre was certainly at no loss to understand the object of address; nor would so

clear a Poet, as Euripides, begin a choral ode, by confounding the Audience with a string of epithets : If therefore there exists any difficulty in the passage, it either arises from our ignorance in the Greek Language, or in the Pagan Mythology. The first Commentator, who to my knowledge has attempted to explain the object of invocation, is Heath : And he imagines, that there are two distinct Goddesses to which the Poet here alludes : For, according to his idea, “ the Chorus in the first place addresses Themis, and then Nemesis, whom Pausanias, continues he, relates to be usually represented by the Smyrnæans with wings ¹ :” But this very circumstance is mentioned by Pausanias, as extraordinary, and peculiar to the Smyrnæans, since he asserts, immediately before this observation, “ that neither the statue of Nemesis in Attica, nor any other antient representation of this Goddess had wings ² :” It is therefore very unnatural to suppose, that Euripides here alludes to the Goddess Nemesis ; nor is the object of this address double, but confined to one Divinity : It would not only augment the difficulty of ascertaining them to increase the number of Persons ; but it would in a great measure destroy the awful solemnity of the appeal.

There is more probability, as well as propriety, contained in the other supposition of this Critick, that the God-

¹ Themida primo loco Chorus alloquitur, deinde Nemefin, quam Deam a Smyrnæis alatam effingi solere tradit Pausanias. (Attic. p. 82. Not. in Eurip. p. 109.)

² Περὶ δ' ἔχον ἐδὲ τὸ τοῦ ἀγάλματος Νεμέσεως, οὐτε ἄλλο πεποιήσιν τῶν ἀρχαίων· Ἐπὶ δὲ Σμυρναίοις τὰ ἀγνώταλα ξόανα ἔχουσιν πτερὰ οἷα ὕστερον. (L. 1. c. 33. p. 82.)

deſs Themis is the object of this invocation : This conjecture he might have enforced by obſerving the great veneration paid by the Ancients to this Pagan Deity : Homer deſcribes her, as preſiding over the feaſts of the Gods, and diſtributing nectar to them¹ : Heſiod makes her the ſecond Wife of Jupiter, and aſſigns her Eunomia, Juſtice, and Peace, for her three Daughters² : Theſe are expreſsly ſtiled in Pin-
dar,

Χρύſεαι
Παῖδες εὐβέλεσ Θεμῖδος, (Olym. Od. 13. v. 11.)

“ The golden Daughters of Themis,” as ſhe herſelf is honoured in this paſſage of Euripides with the epithet χρύſεαι³, or golden, to denote her tranſcendent excellence : But, I do not recollect any authority among the Ancients, where the appendage of wings is aſſigned to Themis, which is an eſſential characteriſtick of the Divinity here invoked : I therefore imagine, that another Goddeſs, and not Themis, is the preſent object of contemplation : In order to aſcertain her, let us conſider the ſituation of the Chorus : The royal Pentheus has juſt left the ſtage, after expreſſing the violence of his indignation againſt the Prophet Tireſias, as Votary of Bacchus, and alſo againſt the effeminate Stranger, the diſ-

¹ Il. 15. v. 88 & 95.

² Theog. v. 900 & 901.

³ This cannot be conſtrued with the manuſcript reading of *αἰέεργα*, for it ought then to be *χρυſεαι*, yet Canter in his Latin verſion has fallen into this grammatical error by rendering *χρύſεα αἰέεργα*, aureas alas : And Dr. Muſgrave ſeems to have committed the ſame in his Note, where he interſerts the original *αἰέεργα* in the Greek text : Cur enim diceret Sanctimoniam alas aureas in terrâ gerere ? The word *αἰέεργα*, inſtead of it, is a ſubſtituted innovation of Barnes, which no more correſponds, than the other, to the metre of the Antitrophe.

guiled

guised God himself, and the divine Leader of these Bacchanalians, whom he threatens to punish with lapidation⁴: Hence the Female Chorus, alarmed with the conduct of this imperial Atheist, would naturally invoke with their supplicating song in this moment of horror the sacred Goddess of Piety or Religion: It remains however to shew, that the original words, and the poetical attributes correspond to this amiable Divinity: This essential circumstance is entirely omitted by Musgrave⁵ and by Reiske⁶, who both have justly conceived that Sanctimonia, according to their expression, was the Goddess here designed: But the former, instead of illustrating the printed text of his Author, sports with his own conjectures, and substitutes even a Latin version, corresponding to one of them: The latter roundly asserts, that ὁσία is a substantive, and not an adjective, and leaves the incredulous Reader to disbelieve the truth of it. I proceed therefore to establish the grammatical fact, that the Goddess Ὀσία, or Piety, is here implored. The word ὁσίη twice occurs in Homer, independent of any other substantive there expressed;

Οὐδ' ὁσίη καὶ ῥέπειν ἀλλήλοισιν. (Odyss. l. 16. v. 423.)

Οὐχ ὁσίη κλαμένοισιν ἐπ' ἀνδράσιν εὐχετάσθαι. (Ib. l. 22. v. 412.)

⁴ V. 356.

⁵ Cur enim diceret Sanctimoniam?

⁶ Ὀσία est nomen substantivum & fictum numen, O Sanctimonia. (Ad Eurip. Animad. p. 104.) The Italian Translator Carmeli in his Narrazione, prefixed to the Bacchæ, supposes that Venus is the Goddess here invoked by the Chorus (Tom. 7. p. 21.) But in his Note, subjoined to the Text, he asserts, that Justice, or Themis and Astræa, as she was called by the Ancients, is the object of invocation. (Id. p. 80 & 81.)

But Eustathius considers the expression in both these passages, as elliptical, and supposes some substantive understood to support the epithet *ὀσίη*⁷: There is no necessity however for this interpretation, since *ὀσίη* occurs in the same manner in other places: Thus in the Hymn to Apollo, commonly attributed to Homer, as Clarke in his Note on the last mentioned passage of the *Odyssæy* observes:

Ὡς γάρ τ' αἰ παλαιὴν ὀσίη γένεθ'.

Odyss. &c. vol. 2. p. 693. Ed. Clarke.

I also find in Pindar the following exclamation:

Ὀσίαι

Κλυτὰν χεῖρας οἱ προσενεγκέιν;

Pyth. Od. 9. v. 62.

And Aristophanes has even connected another adjective with it;

Καὶ γὰρ νομίσας πολλὴν ὀσίαν τῷ πράγματι.

Plutus, v. 682.

Besides these respectable Authorities, Demosthenes in his Oration against Midias has twice used the word *ὀσία* on the most solemn occasion: “Καὶ ἔτε θεός, ἔθ' ὀσία, ἔτ' ἄλλο ἔδεν ἐποιήσατο ἐμποδῶν τῷ ταύτῳ λόγῳ⁸”: Neither the Gods, nor Religion, nor any thing else was an obstacle to this asser-

⁷ Τὸ δὲ ἔθ' ὀσίη, ἀντὶ τῆς ἔθ' ὀσίον ἐλλειψθῆναι δοκεῖ. Λείπει γὰρ τὸ βέλῃ, ἢ τοῖονδε τι· ἵνα λέγη, ὡς ἔκ ἐστὶν ὀσία δίκη, ἢ βέλῃ, ἢ παρὰ τὸ τῶς ἰκέτας ῥάπτειν ἀλλήλοις κατὰ. Ἐν δὲ τῷ ἔχ' ὀσίη λείπει τὸ δική, ἢ τὸ εὐχή, ληφθεὶς ἀπὸ κοινοῦ ἵνα λέγη, ὅτι ἔχ' ὀσίη εὐχή, τὸ ἔτως εὐχισθῆναι.

⁸ Ed. Taylor, vol. 2. p. 124. Here says the Editor, Ita Editi et MS. constantissimè, Ὀσίαι: Solus Wolfius Ὀσίον. (P. 186.)

tion: Καὶ τὸ τῆς ὁσίας, ὅτι δῆποτ' ἐστὶ τὸ σεμνὸν καὶ τὸ δαιμόνιον, συνηδύνηται ⁹: "Whatever is venerable or awful in Religion has been violated by him." The learned Reader may find more authorities from Herodotus and Plato in support of ὁσία, as a substantive, under the article of the word in the Lexicon ¹⁰ of H. Stephens, to whom I am indebted for the passages, cited from Demosthenes, and Aristophanes: But Hesychius ¹¹ has also the word ὁσίη, which he has defined by θέμις. I thought it a deference due to the testimony of Eustathius to enter into this verbal criticism in order to establish the validity of ὁσία against his opinion, before cited in his comment on Homer. I now proceed to shew, that the poetical attributes in this passage of Euripides correspond with the Goddess of Religion or Piety: She is here said to be πάντων θεῶν, or revered by the Gods themselves; and can any appellation be better adapted than this, which is confirmed by the following beautiful and picturesque address of Statius to Pietas?

Summa Deum ¹² Pietas, cujus gratissima cœlo

Rara profanatas inspicant numina terras:

⁹ Id. p. 133. In both passages Dr. Taylor has translated Ὀσίαν by Religio.

¹⁰ Vol. 2. p. 1518.

¹¹ Vox Ὀσίη.

¹² Thus Statius in another passage makes the Goddess herself assert, that she often opposes even the will of the Gods:

Ac sæpe Deorum

Obstaturam animis.

(Theb. l. 11. v. 466.)

Montfaucon mentions on a Medal of Antoninus Pius a temple with the inscription to Pietas. (Antiq. Expliq. tom. 2. p. 121.)

Huc vittata comam, niveoque insignis amictu,
Qualis adhuc præsens, nullâque expulsa nocentum
Fraude rudes populos atque aurea regna colebas.

Sylv. l. 3. ep. 3. v. 5.

The general epithet of χρύσæα, or golden, is also applied with singular propriety to this transcendent Goddess, as the Roman Poet calls her reign on earth a golden one: And he represents her in his Thebaid, as flying from the field of battle to heaven at the sight of Tisiphone, in order to make her complaint before Jupiter:

Dejectam in lumina pallam
Diva trahit, magnoque fugit questura Tonanti.

L. II. v. 496.

This we may candidly admit, as an authority in point, in support of the wings of this Goddess.

N° XIV.

Πάφον δ' ἂν ἑκατόσμοι
 Βαρβάρῃ παλαιᾷ ῥοαὶ
 Καρπίζουσιν ἄνομοι
 ἢ ὅπῃ καλλιγενομένα
 Πιερία Μῦσεος ἔδρα,

Verse 409. Σεμνὰ κλυτὺς Ὀλύμπῃ.

Oh ! that at Paphos I were laid,
 Careless beneath some fragrant shade,
 Where from an hundred mouths through meads,
 Which spring's eternal verdure know,
 His rich train the Barbarick River leads,
 And visiting the plants and and flow'rs
 Supplies the soft-descending show'rs !
 Or up Pieria's craggy brow
 Might I my footsteps bend,
 In whose enchanting soft retreats
 The Muses love to form their seats,
 442. Then to Olympus' hallow'd heights ascend !

The Chorus, having waisted their sublime imagination to Cyprus, is now transported to the favourite Paphos of Venus in that enchanting Island : Hence the Goddess derived her title of Paphia, which the Western district of Cyprus still retains to this day ¹.

¹ Sandys's Travels, p. 218. Dapper Description des Isles de L'Archipel. p. 28. Thevenot's Travels to the Levant. Ed. Harris, vol. 2. p. 831.

The attachment of Venus to this consecrated Island is often celebrated by the Pagan Poets: Hesiod² represents it as the place of her birth; and hence her title of *Κυπριόγενής* in Pindar³; but Homer⁴, Tacitus⁵, and Pomponius Mela⁶ assert, that she alighted here, when she emerged from the Ocean: Our Poet has just emphatically called Cyprus “the Island of Aphrodite⁷,” and Dionysius Periegetes terms it “the lovely city of this Deity⁸.” Her sacred area and effenced altar at Paphos is recorded in the *Odyssey*⁹, and in the *Æneid*¹⁰ and *Thebaid*¹¹ she is there honoured with a temple and an hundred altars, which Virgil paints, as glowing with Sabæan frankincense, and exhaling ever-verdant chaplery. We are not to consider these beautiful expressions entirely as the romance of Poetry, since Historians and Geographers unite in attesting the particular adoration of this amiable Goddess at Paphos: Thus Strabo¹², Pausanias¹³, and Pliny¹⁴, speak of the shrine of Venus in that City; and Tacitus not only informs us in his *Annals*, “that it was the most ancient in the Island of Cyprus¹⁵,” but he asserts in his *History*, “that Titus, son of Vespasian, was seized with the inclination of visiting the temple of the Paphian Venus, so highly distinguished both by Natives and Foreigners¹⁶.” We next proceed to consider the allusion of our Poet to the

² Theog. v. 199.³ Olym. Od. 10. v. 125.⁴ Ed. Clarke *Odyss.* &c. vol. 2. p. 740.⁵ Hist. l. 2. c. 3.⁶ L. 2. c. 9.⁷ V. 401.⁸ V. 508.⁹ L. 8. v. 363. See also the Hymn of Homer. Ed. Clarke *Odyss.* &c. vol. 2. p. 730.¹⁰ *Æn.* 1. v. 421.¹¹ L. 5. v. 61.¹² L. 14. p. 1002. Ed. Jamson.¹³ L. 8. c. 5. p. 607. Ed. Kuhn.¹⁴ Nat. Hist. l. 2. c. 96.¹⁵ *Annal.* l. 3. c. 62.¹⁶ Hist. l. 2. c. 2.

Barbarick River, whose hundred mouths, unsupplied with showers, are here said to fertilize Paphos : This expression, literally understood, presents to us the image of a powerful River of a very considerable extent ; but no such River of this magnitude can be found, either in the ancient or modern Geography of the Island of Cyprus to correspond to this idea : The learned Meursius has collected with his great industry and deep erudition in his Cyprus the names of all the different streams, recorded in that Island : Among others he includes Bocarus, on the authority of Hesychius¹⁷, who pronounces it a river at Salamis, flowing from the mountain Acamas : And I apprehend, continues Meursius, that the name of this River is corrupted in the Bacchæ of Euripides¹⁸ : Here he inserts the present passage of the Chorus, and substitutes Βωκάρις ποταμῆς, or the River Bocarus, instead of Βαρβαρίς ποταμῆς, or the Barbarick River ; But the testimony of Hesychius, produced by him, is an apparent refutation of this unguarded conjecture : For if Bocarus were a river at Salamis in Cyprus, it could not, without flowing through the whole Island, supply Paphos, since the former City stood on the North East of the Island, while the latter was built on the South Western extremity : This remark is obvious from the contemplation of the Modern Map of Cyprus, where the opposite quarter of the Island to Paphia is now called Salaminia ; and the modern

¹⁷ Βωκάριος, ποταμός ἐν Σαλαμῖνι ἐκ τῆς Ἀκάμαντος ὄρει· φερόμενος. Vox Βάκαρος.

¹⁸ Ac corruptum esse puto ejus nomen apud Euripidem in Bacclis. (Cyprus, l. i. c. 30. p. 80. Ed. 1675.)

fairly conclude, that the expression of our Poet cannot be literally understood, as applied to any River of Cyprus : The Cambridge Editor therefore has with equal judgment and propriety in his Note referred the idea to the mighty Ocean,

Μέγα σθένος Ὀκεανοῖο,
Ἐξ ἧπερ πάντες ποταμοὶ καὶ πάντα θάλασσα,
καὶ πάντα κρήναι καὶ φρεῖά τε μακρὰν ἴκουσιν.

(Il. 21. v. 197.)

The eternal Ocean, from whose fountains flow
The seas, the rivers, and the springs below.

(Pope, Il. 21. v. 214.)

And in support of the word ποταμός, or river, applied to the Ocean, he has produced the following authority from Homer himself :

Αὐτὰρ ἐπεὶ ποταμοῖο λίπεν ῥέον Ὀκεανοῖο.

(Odyss. 12. v. 1.)

To this he might have added other instances from the same respectable source :

Τὴν δὲ κατ' Ὀκεανὸν ποταμὸν φέρε κύμα ῥόοιο.

(Odyss. 1. 11. v. 638.)

Ἐν δ' ἐτίθει ποταμοῖο μέγα σθένος Ὀκεανοῖο.

(Il. 1. 18. v. 606.)

Πὰρ δ' ἴσαν Ὀκεανῶς τε ῥαῖς.

(Odyss. 1. 24. v. 10.)

W^e

We have also the testimony of Herodotus, "that he knew of no River, which could be called an Ocean; but he imagines that Homer, or some other ancient Poet, finding this appellation, inserted it into his Poetry."²⁹ And Diodorus Siculus, after citing the last-mentioned passage from the *Odyssey*, asserts, "that Homer here called the River an Ocean, because the Ægyptians in their language applied this name to the Nile"³⁰ But the various other passages, where the same epithet occurs, indisputably annexed to the Ocean itself, establish the use of it: Thus Strabo declares, "that Homer has sometimes called the whole Ocean a River, and sometimes only a particular portion of it"³¹. And the Scholiast on the *Orestes* of our Poet³² observes, that Euripides has represented the Ocean, as a River, in the same manner, as Homer has done; and in proof of his allegation he cites the following line,

Οὐτε τις ἔν ποταμῶν ἀπέην νόσφ' Ὀκεανοῖα.

Besides the very situation of Paphos is a full confirmation of the sense of this passage, as applied to the Ocean: for Ovid describes it, as surrounded by it:

Non alto repetit Paphon æquore cinctam,

(Met. l. 10. v. 530.)

²⁹ Οὐ γὰρ τινα ἔγωγε οἶδ' ἀπολαμὸν Ὀκεανὸν ἰόντα· Ὅμηρον δὲ ἢ τινα τῶν προτέρων γενομένων ποιητῶν δοκίμ' ἐνόμα' εὐρύηα εἰς τὴν ποίησιν ἐπενείκασθαι. (l. 2. c. 23.)

³⁰ Ὀκεανὸν μὲν ἔν καλεῖν τὸν ποταμὸν διὰ τὸ τὰς Αἰγυπτίους κατὰ τὴν ἰδίαν διάλεκτον Ὀκεανὸν λέγειν τὸν Νεῖλον. (L. 1. c. 96. vol. 1. p. 108. Ed. Weffel. See also, l. 1. c. 12. p. 16. & l. 1. c. 19. p. 22.)

³¹ Ὁμοίως δὲ καὶ ἀπολαμὸν τὸν ὅλον Ὀκεανόν· λέγει δὲ καὶ μέρος τῷ Ὀκεανῷ τὸ ἀπολαμὸν, καὶ ἀπολαμοῖο ῥέον ἐ τῷ ὅλῳ ἀλλὰ τῷ μέρει. (L. 1. p. 10. Ed. Janfon.)

³² Καὶ ἔτος δὲ ἀπολαμὸν ὑπέκλεψε τὸν Ὀκεανόν· καὶ Ὅμηρος. (On V. 1378.)

And

And he even ventures to call it in another passage an island :

Illa Paphon genuit, de quo tenet insula nomen.

(*Id.* v. 297.)

We also find in Strabo, that Alcman termed it "the circumfluous Paphos"; and Apuleius applies the same epithet to its consecrated shrine³⁴: Though Dr. Musgrave cites the two last authorities, yet instead of acquiescing in the excellent application of this passage to the Ocean, or without attempting to refute it, he first alters the epithet *ἐκατόσομοι* into another of his own coining, *ἑρατόσομοι*³⁵; and then refers the idea of our Poet to the River Sestrachus, mentioned by Nonnus: Thus Reiske changes *Πάφον* into *Φάφον*, and asserts, that Euripides here alludes to the Nile³⁶: But all such licentious conjectures of Criticism, as these, are no sooner mentioned than exploded.

The next object of illustration is the epithet *ἄνομοι*, without showers: This is passed over in silence by Barnes and the other Commentators, except Musgrave³⁷, who asserts, "that no one has ever related to his knowledge, that rain

³³ *Πάφον περιέβησαν.* (L. 8. p. 524. Ed. Janson.)

³⁴ Nunc circumfluo Paphi sacratio coleris. (Met. l. 11. p. 239. Ed. Pricæus.)

³⁵ Scripsisse videtur Euripides *ἑρατόσομοι* amœno ostio in pelagus exeuntes: Audiamus modo Sestrachi apud Nonnum descriptionem, p. 246: Sestrachus enim dicitur, non Bocarus, qui Paphum alluit, fluvius.

³⁶ *Φάφον*, insulam Ægypti apud Alexandriam; sanè in sequentibus Nilum describit. (Ad Eurip. Animad. p. 104.)

³⁷ See his Note (on v. 406.)

was unknown to Cyprus: But Tacitus ³⁸, continues he, comes nearest to it in his description of the altar of the Paphian Venus, as never moistened with showers, though in open air: And Pliny ³⁹ relates, that there is a shrine of Venus at Paphos on whose altar (or according to the reading of others on whose area) it never rains:” Thus far the Oxford Editor; and Montfaucon ⁴⁰ has inserted two engravings of this Paphian temple from Medals, which display in their frontispiece, as he imagines, the representation of the spot, unwatered with rain, as described by Pliny and Tacitus: But our Poet could never allude to any place of so small a circumference, as the area of a temple, by the epithet *ἀνομβροτοί*, un-fed by showers, which is here applied to the hundred mouths of the Barbarick River, fertilizing all Paphos: The expression therefore must be general, and relate to the Natural History of Cyprus: The following passage from the Travels of Sandys will serve as an excellent illustration: “In the time of Constantine the Great the Island was for sixe & thirtie years together almost ut-

³⁸ *Precibus & igne puro altaria adolentur, nec ullis imbris quanquam in aperto madescunt.* (Hist. l. 2. c. 3.)

³⁹ *Celebre sanum habet Veneris Paphos, in cujus quandam aram (Alii legunt aream) non impluit.* (Hist. Nat. l. 2. c. 96.)

⁴⁰ Des Temples de Venus un des plus celebres étoit celui de Paphos, bâti par Agapenor, dit Pausanias; on en voit le frontispice en plusieurs médailles: Nous en donnons deux fois la forme qui varie un peu sur les médailles; il est d'une structure assez particulière; devant le frontispice est une petite place en demi cercle; c'est apparemment l'area, dont parle Plin, dans laquelle il ne pleuvoit jamais; & que pour cette raison les Monétaires n'auront pas manqué d'exprimer: Quoiqu'il en soit, entre les lieux, ou il ne pleuvoit jamais, Plin met cet aire ou place de temple de Venus Paphienne: Tacite en parle aussi, & ajoute d'autres choses qui servent à l'explication de ces médailles. (Antiq. Expliq. vol. 2. p. 89. et Pl. 17. fig. 1 et 2.)

terly abandoned, raine never falling during that season ⁴¹ :” He does not inform us on what authority he has inserted this anecdote, which is not mentioned by the learned Meurfius ; but Thevenot in his voyage to the Levant has obviously borrowed it from Sandys without any acknowledgment in his account of Cyprus ⁴² ; and Dapper in his Description of the Islands of the Archipelago relates the same fact on the evidence of common report with this variation, that he fixes the term to thirty years only, and in the time of the Empress Helena, Mother of Constantine the Great ⁴³ : Though this marvellous story should not be credited to its full extent, yet a fair inference may be drawn from it to prove the received and popular idea of the scarcity of rain in Cyprus, and consequently the propriety of the epithet *ἀνομβροί* in this choral line of Euripides : Besides Dapper asserts in the general outline of the Climate of this Island, “ that there pass whole summers without a drop of rain ⁴⁴ : And that the last Inhabitants would have displayed their ingenuity more in guarding particularly against the want of water ⁴⁵. I proceed to illustrate the three remaining lines, which are the subject of our contemplation. The Cambridge Editor asserts, that neither Pieria or Olympus, as belonging to Macedonia, has any connexion with Paphos or Cyprus ; and

⁴¹ P. 222. Ed. 1610.

⁴² Collection of Voyages by Harris, Vol. 2. p. 831.

⁴³ On dit, qu’il passa trente ans sans y pleuvoir du tems de l’Imperatrice Helène mere du grand Constantin. (P. 44. Ed. 1703.)

⁴⁴ Comme il y a des étez qu’il n’y pleut point du tout. (Id.)

⁴⁵ Ses derniers habitants eussent été plus ingénieux sur tout à n’y laisser pas manquer d’eau. (Id. p. 45.)

therefore for this reason, as well as for the correspondence of the metre with the Antistrophe, he inserts the copulative conjunction η before ὅπῃ : But he is remarkably unguarded in part of this declaration, since Strabo in his account of Cyprus relates, "that there was an eminence, called Olympus, which had a temple of Venus under her title of Acræa, or the Goddess of the Promontory"⁴⁶: And Ptolemy in his Geography asserts, "that on the Southern part of the Island of Cyprus was the Mountain Olympus"⁴⁷: This would admirably connect with the preceding lines, applied to Paphos, by the relative conjunction of ὅπῃ : But Strabo also adds, that this temple on Olympus was inaccessible and invisible by Women⁴⁸: The Female Chorus therefore could not, with any propriety wish to be wafted to this sacred mountain of the Cyprian Venus; and what then should we say to Pieria, the seat of the Muses? Was there in Cyprus any place of this denomination? The learned Meursius has inserted in his Treatise on this Island a Pieria⁴⁹, but he alludes to no other authority than this passage in the Bacchæ, consequently no inference can be drawn from this circumstance: The only Pieria in Ancient Geography is the celebrated region in Macedonia, and that Seleucia⁵⁰,

⁴⁶ Ἡ δ' ἀκρόγεια καλεῖται Ὀλυμπος, ἔχουσα Ἀφροδίτης Ἀκρείας ναὺν. (L. 14. p. 1001.)

⁴⁷ Τὰ μὲν μισημεθρινὰ, ἡ Ἀμαθυσία καὶ ὁ Ὀλυμπος. (L. 5. c. 14. p. 157. Ed. Berth.)

⁴⁸ Ἀδύλον γύναιξι καὶ ἀόρατον. (L. 14. p. 1001.)

⁴⁹ L. 1. c. 29.

⁵⁰ Strabo, l. 7. p. 487. Ptolem. l. 5. c. 15. Cicero ad Attic. l. 11. ep. 20. Plin. Hist. Nat. l. 5. c. 12 & 18.

which was so denominated: Since the latter was equally unconnected with Cyprus, the expression of the Chorus must apply to the former, so closely concerned with the Muses and Olympus, that Hesiod calls them the Olympian Muses born on Pieria⁵⁰: And Pomponius Mela in his account of Macedonia asserts, “that here was Pieria, the parent and receptacle of the Muses⁵¹.” Thus Pausanias relates, “that the Macedonian Pierus, from whom the name of a Mountain in that Country was derived, established on his arrival at Thespize the nine Muses there, and annexed their present names to them⁵².”

Having now separately illustrated the distinct parts of these animated lines, we may observe on the general propriety of this rapturous exclamation of the Bacchanalian Chorus to be transported to Cyprus and Paphos, and to Pieria and Olympus, that the Island Cyprus had once the appellation of Macaria⁵³, in allusion to its blessed climate: And Virgil⁵⁴, Strabo⁵⁵, Ælian⁵⁶, and Ammianus Marcellinus⁵⁷, bestow the most flattering encomiums on the amazing fertility of this enchanting spot: According to Pliny, “the temple of the Ephesian Diana was reported to be

⁵⁰ Μῆσαι Ὀλυμπιάδες, καὶ αἰγυγίοιο,
τὰς ἐν Πιερίῃ Κρονίδη τέκε πατρὶ μιγύισα
Μνημοσύνη. (Theog. v. 53.)

⁵¹ Hic Musarum parens domusque Pieria. (L. 2. c. 3.)

⁵² Φασι Πίερον Μακεδονία, ἀφ’ οὗ καὶ Μακεδόσιν ἀνέμχσαι τὸ ἄρος, τοῦτον ἐλθόντα ἐν Θεσπιάς ἐνέα τε Μοῦσας κατέχρησθαι, καὶ τὰ ὀνόματα τὰ νῦν μελαθίσθαι σφίσιν.
(L. 9. c. 29. p. 765. Ed. Kuhn.)

⁵³ Plin. Hist. Nat. l. 5. c. 35.

⁵⁴ Opimam Cyprum. (Æli. l. v. 625.)

⁵⁵ L. 14. p. 1003.

⁵⁶ De Nat. Anim. l. 5. c. 56.

⁵⁷ L. 14. c. 8.

ascended in his time by steps, made from a single vine of this Island, because the tree there shoots to a remarkable size ⁵⁸ :” Among the Moderns, Meursius ⁵⁹, Sandys ⁶⁰, and Thevenot ⁶¹ have enumerated the various articles of its produce; and Dapper asserts, “that it still has the reputation among Modern Geographers of being the most fertile of all the Islands of the Mediterranean Sea ⁶² : In regard to Pieria and Olympus, I have already observed in my Preliminary Essay ⁶³, that the Muses are reported by Diodorus Siculus to have travelled in company with Bacchus, and that they are mentioned by Horace together with him : Euripides also in the next choral ode represents the God, as frequenting the shady recesses of Olympus ⁶⁴, and honouring Pieria ⁶⁵ with his sacred worship.

⁵⁸ Etiam nunc scalis tectum Ephesiæ Dianæ scanditur unâ e vite Cypriâ, ut ferunt, quoniam ibi ad præcipuam amplitudinem exeunt. (Hist. Nat. L. 14. c. 2.)

⁵⁹ Cyprus, l. 2. c. 1. to c. 5.

⁶⁰ L. 4. p. 221. Ed. 1615.

⁶¹ Harris's Voyages, vol. 2. b. 3. c. 1. p. 832.

⁶² Elle a encore la reputation d'être la plus fertile de toutes les îles de la Mer Méditerranée parmi les Géographes modernes. (Description de l'île de Chypre, p. 45. Ed. 1703.)

⁶³ V. 560.

⁶⁴ V. 565.

N° XV.

Verse Αὐτόμαλοι δ' αὐταῖς δέσμαι διαλύθη ποδῶν,
 448. Κλῆδες τ' αἰνῆκαν θύρετρ' ἄνευ θνητῆς χερρός.

Spontaneous from their feet

The chains fell off, and of their own accord

Back roll'd the opening gates, by mortal hands

487. Untouch'd.

HERE we contemplate two striking instances of the supernatural power of the Deity, the spontaneous dissolution of the fetters, and the opening of the doors of the prison without the application of any mortal force: Thus Bacchus asserts in the sequel of the Play, "that when Pentheus attempted to fasten him with chains, he was unable to accomplish it, and was deluded only by hope." We have also in the Hymn of Bacchus, attributed to Homer, the same idea of divine power, displaying itself in this miraculous release from fetters; and the God is there represented, smiling at the ineffectual attempt of some Tuscan Pirates to bind him, as the Messenger has just described him in a preceding line²:

Τόν δ' ἐκ ἴσχανε δέσμαι, λύγοι δ' ἀπὸ τηλόσ' ἐπὶ πῶν
 Χειρῶν ἤδε ποδῶν· ὁ δὲ μειδιᾶων ἐκάβητο
 "Ομμοισι κυανέοισι.

(Ed. Clarke. Odyss. &c. vol. 2. p. 742.)

¹ V. 617.

² V. 439.

In regard to the other miraculous instance of the doors, voluntarily unfolding themselves, it is not an unparalleled circumstance in Pagan Authors: For Cicero on the testimony of Callisthenes relates, "that the doors of a temple of Hercules at Thebes were suddenly disclosed by an effort of their own power":³ Thus Nonnus represents the gates of the city of Thebes, which were attempted by the royal command of Pentheus to be fastened, instantly recoiling with a spontaneous motion, and resisting every effort of the Servants of the King to secure them with bolts:

Οἱ μὲν ἐπεκλήϊσαν αἰμαῖβας· ἔξαπίνης δὲ
 Αὐτομαῖτοι κληῖδες ἀνηώγνυντο πυλάων,
 Καὶ δολιχῶ πυλεῶνι ματὴν ἐπέβαλλον ὀχῆας
 Ἡερίοις θεράποντες ἐριδμαίνοντες αἰήταις.

(Dionysiaca, L. 44. p. 750. Ed. Falken.

And he again repeats in another passage this same miracle:

Ἦδη δ' ἐπ' ἀπόροιο παρέδραμε τείχεα Θήβης
 Αὐτομαῖταις ἐλίκεσσιν ἀνοιγομένων πυλεῶνων.

(Id. l. 46. p. 782.)

But he has united in another instance, alluding to the imprisonment of these Bacchanalians by Pentheus, the two marvellous incidents, here represented by Euripides:

Ὑπὸ σροφαίλῳ δὲ ταισῶ
 Χαλκοβαρῆς σφριγύωσα ποδῶν ἐσχίζετο σείρη—
 Καὶ σκοτίς πυλεῶνες ἀνεπτήσσοντο βερέθρε
 Αὐτόμαλοι. (Id. L. 45. p. 773.)

³ At eodem tempore Thebis, ut ait Callisthenes, in templo Herculis valvæ clausæ repagulis subito se aperuerunt. (De Divin. l. 1. c. 34.) Eiusdemque Dei Thebis valvæ clausæ subito se aperuerunt. (Id. l. 2. c. 31.)

Thus Ovid in the same manner, describing *Acætes* imprisoned by the mandate of *Pentheus*, and ready to be sacrificed, as a *Votary of Bacchus*, couples the miracles :

Sponte suâ patuere fores, lapsasque lacertis
Sponte suâ fama est nullo solvente catenas.

(Met. l. 3. v. 700.)

The Gates flew open, of themselves unbarr'd ;
At liberty the unfetter'd *Captive* stands,
And flings the loosen'd shackles from his hands.

(Addison Ovid's Met. B. 3. p. 114.)

The consideration of the passages in Holy Writ, corresponding to these Pagan authorities of supernatural Power, is postponed to my Final Essay, where the evidence on this subject will be examined.

This miracle of the unfolding Doors is also represented by *Callimachus*, as one of the immediate symbols of the approaching Deity, since he commands in the opening of his Hymn to *Apollo* the spontaneous bolts and bars of the Temple to recede from the portals by their own impulse, as the God is now at hand ;

Αὐτοὶ νῦν κατοχῆς ἀνακλίνεσθε πυλαίων,

Αὐταὶ δὲ κληίδες. ὁ γὰρ Θεὸς ἐν ἔτι μακρὸν. (v. 7.)

And *Virgil* in his description of the *Sibyl's* cave has adopted the same marvellous imagery ;

Ostia jamque domus patuere ingentia centum

Sponte suâ.

(Æn. B. 6. v. 82.)

Now with a furious blast the hundred Doors

Open of themselves Dryden. Æn. B. 6. v. 127.

Nº XVI,

N° XVI.

Verse 510. Ὡς ἂν σκότιον εἰσορᾷ κνέφους.

There in Night's dark gloom

540. Let him abide.

THE original expression, translated literally, implies, "that he may see the dark gloom:" Thus Polynices in the Phœnissæ speaks of his blind father Oedipus, "as seeing darkness,"

Σκότον δεδορκώς. (V. 380.)

And Sophocles makes Tiresias prophecy in the same manner, "that Oedipus will soon see darkness, though now enjoying sight,"

Βλέπομαι νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον. (V. 427.)

The bold combination of these opposite terms instantly recalls to the memory of the English Reader the "darkness visible of Milton²," who borrowed perhaps the original idea of this adventurous phrase from his favourite Euripides;

¹ Here says the Scholiast, Καινότερον εἶπε βλέπομαι σκότον, ὥσπερ ἔτις σιωπὴν εἰσι λέγειν, he has used the expression of seeing darkness in a vulgar manner, as if any one said that he spoke silence: The word καινότερον is defined by Cicero in an epistle to Atticus, καινότερον quædam & πολυτέλειον. (L. 12. ep. 10.)

² Par. Lost. B. 1. v. 63. Here Dr. Newton in his Note observes, that *Æreca* has a like expression, speaking of the Grotto of Paustypo: Nihil, illo carcere longius, nihil illis faucibus obscurius, quæ nobis præstant non ut per tenebras videamus, sed ut ipsas. (Epist. 57.)

or the following picture in the book of Job³ might have suggested it to his imagination :

A land of darkness, as darkness itself, and of the shadow of death, without any order, and where the light is as darkness.

Here however the expression is considerably softened by the comparison. It will be curious to select some other instances of similar terms in the use of these daring figures from the Ancient Poets, and to contrast them with those of the Moderns in our own language, corresponding to them. The Chorus of Æschylus in his Seven against Thebes exclaims,

Κτύπον δέδορμαι,
Πάταγόν τ' οὐχ' ἐνὸς δόρός. (V. 104.)

"I see a noise, and the rattling of many a spear."

Here, says the Scholiast, he has transposed the senses to encrease the energy⁴. This Poet makes Vulcan in his Prometheus inform him, that he must fix him to a solitary rock, "where he will neither see the voice nor the form of any Mortal,

Ἴδ' ἔτε φωνήν, ἔτε τε μορφήν βροτῶν
Ὀψεί. (V. 22.)

Where neither human voice nor human form
Shall meet thine eye,

(Potter, Æschylus vol. 1. p. 9.)

³ C. 10. v. 22.

⁴ Μετέγωγε τὰς αἰσθήσεις πρὸς τὸ ἰσχυρίσθαι.

Thus

Thus Oedipus Coloneus in Sophocles, advancing from the grove of the Eumenides, exclaims to the Chorus,

Ὅδ' ἐκεῖνος ἐγὼ φωνῇ γὰρ ὁρῶ

Τὸ φαστίζομενον. (V. 137.

“Behold me here ; for by your voice I see

“Your words.”

Even Virgil has ventured in the sixth Æneid to assert, “that Æneas by gentle expressions attempted to mollify the enraged and stern-looking mind of Dido :”

Talibus ardentem Æneas et torva tuentem

Lenibat dictis animum. (Æn. 6. v. 468.)

And we find in the Epithalamium of Catullus,

Canent quod visere par est. (Carm. 61. v. 9.)

Shakespeare has obviously levelled his satire against the combination of these daring phrases, for Pyramus, burlesquing Tragedy in his Midsummer's Night Dream, exclaims,

I see a voice ; now will I to the chink

To spy an I can hear my Thisby's face. (A. 5. S. 1.)

Yet notwithstanding this obvious censure by Shakespeare, it is remarkable, that Dryden in his Dramatick Opera of King Arthur introduces the blind Emmeline, who uses the same terms, as Pyramus :

O Father, Father, I am sure you're here,

Because I see your voice^s :

And I can tell you how the sound on't looks^e.

^s A. 1. Dryden's Dramatick Works, vol. 6. p. 378.

^e A. 2. Id. p. 379.

Let 'em not see our voices, and then they cannot find us ⁷.
 For when he spoke, through my shut eyes I saw him,
 His voice look'd ugly ⁸.

The following lines perhaps, addressed by the same Poet to Sir Godfrey Kneller, though the expression in the latter part of them seems included within the sphere of the present criticism, may be indulged by the Lover of Poetry :

Such are thy pictures, Kneller ; such thy skill,
 That Nature seems obedient to thy will ;
 Comes out, and meets thy pencil in the draught,
 Lives there, and wants but words to speak her thought :
 At least thy pictures look a voice ; and we
 Imaginæ sounds, deceiv'd to that degree,
 We think 'tis somewhat more than just to see.

(Miscel. vol. 2. p. 195. Epist. 14.)

The idea of "pictures looking a voice" is certainly very hazardous ; but the expression of "imagining sounds" bears a great resemblance to the *vocis imago* in the Roman Language, by which they denoted the Echo : Though on philosophical principles it is difficult to conceive, how *imago*, an object of vision, should with any propriety be applied to a reflected sound, and thus diverted from the organ of the eye to the organ of the ear, yet the phrase has so respectable a sanction, being used by Cicero ⁹, Varro ¹⁰, Virgil ¹¹, Ovid ¹²,

⁷ A. 2. Id. p. 390.

⁸ A. 3. Id. p. 400.

⁹ *Ea virtuti resonat, tamquam imago.* (Tusc. Quæst. l. 3. c. 16. p. 121. ed. 1585.)

¹⁰ *Ubi non resonant imaginæ.* (De re Rust. l. 3.)

¹¹ *Ubi concava pulsu*

Saxa sonant, vocisque attenta resultat imago. (Georg. l. 4. v. 50.)

¹² *Alternæ deceptus imagine vocis.* (Met. l. 3. v. 385.)

and

and twice by Horace²³, that Criticism ventures with the utmost diffidence to question it, since Custom appears to have interwoven it into the very essence of the Language: But this application of the idea of Image to Echo is not peculiar only to the Romans, since the author of a Greek Epigram in the Anthologia calls her,

Παντοίων στομάτων λαίλον εἰκόνα.

L. 4. c. 10. Ep. 3. v. 3.

The address however of Milton must be allowed more elegant, as well as more correct,

Sweet Echo, sweetest Nymph, that liv'st unseen
Within thy aery shell—

Sweet Queen of parly, Daughter of the sphere.

Mask. v. 231 and 241.

Upon the whole, this application of words, which are consecrated to a particular organ of sense, and which by metaphor and figure become thus applied to another, is a Prerogative of Poetry, which demands to be used with the greatest caution. The words of Ovid in the description of twilight, which he declares, “that you can neither call darkness nor light, but the confines only of the doubtful night with day,” may perhaps be not improperly addressed to the equivocal and glimmering phrases of this nature:

Quod tu nec tenebras, nec posses dicere lucem,

Sed cum luce tamen dubiæ confinia noctis.

(Met. l. 4. v. 401.)

²³ Cujus recinet jocosā

Nomen imago.

(Carm. l. 1. od. 12. v. 4.)

— Simul et jocosā

Redderet laudes tibi Vaticani

Montis imago.

(Carm. l. 1. od. 20. v. 8.)

N° XVII.

Verse 526. "Ὁ Διθύραμβ".

570. There, Dithyrambus.

THE derivation of this title of Dithyrambus, applied to Bacchus, is too much involved in the dark cloud of Antiquity to penetrate it with any flattering prospect of light: The various and several of them ridiculous reasons may be seen in Proclus, preserved in Photius¹, in Phurnutus², and Lilius Gyraldus³: But their idle attempts only serve to display the vain ambition of those, who are anxious to explain the obscure intricacy of ancient words: For instead of acquiescing in conscious ignorance on a matter of this trifling importance, these Antiquaries parade their learning at the expense of the Reader: To all such elaborate researches we may not improperly apply the emphatick words of Cicero, addressed to the Epicurean Philosopher, and exclaim, "How much better would it be, O Velleius, to confess your ignorance of that, which you do not understand, rather than occasion disgust by these babbling effusions, and displease even yourself⁴!" But we may here observe with propriety, that the Dithyrambick song was, according to the respectable testimony of

¹ Biblioth. p. 986. Ed. Hoefchel. 1653.

² De Nat. Deor. c. 30. Ed. Gale. P. 219.

³ Hist. Deor. Syntag. Octav. P. 237. Ed. 1696.

⁴ Quam bellum erat, Vellei, confiteri potius nescire quod nescires, quam ista effutientem nauseare, atque ipsum tibi displicere. (De Nat. Deor. l. 1. c. 30.)

Aristotle

Aristotle in his Poetics¹, the origin of Tragedy : And we learn from Herodotus, “ that Arion of Methymna, the most accomplished Musician of the age, was the first Man, whom he knew, that composed, nominated, and published the Dithyrambick at Corinth⁶ :” Thus also Pindar alludes in an Olympick Ode⁷ to the original invention of this Dithyrambick at Corinth : But his Scholiast on the passage asserts, “ that this Lyrick Poet in his Poems, composed for Dances, there fixed the invention at Naxos, and in his first Dithyrambick assigned Thebes, as the place of discovery⁸ :” All the songs of Pindar, which bore that express title of Dithyrambick, are now lost ; but Horace in his animated Ode in honour of him has given a general outline of the nature of this composition ;

Sen per audaces nova dithyrambos
Verba devolvit, numerisque fertur
Lege solutis⁹.

So Pindar does new words and figures roll
Down his impetuous Dithyrambick Tide,
Which in no Channel deigns to abide,
Which neither Banks nor Dikes control.

¹ Ἡ μὲν (Τραγωδία) ἀπὸ τῶν ἱεραρχόντων τὸν διθύραμβον. (C. 4.)

⁶ Ἀρίωνα τὸν Μιθυμναῖον, ἰόντα καθαρχεῖν τῶν τότε ἱόντων ἑδῆος δεύτερον καὶ διθύραμβον πρῶτον ἀνθρώπων τῶν ἡμῖς ἴδμεν ποιήσαντά τε καὶ ὀνομάσαντα καὶ διδάξαντα ἐν Κορίνθῳ. (L. 1. c. 23.)

⁷ Τὰ Διόνυσου πόθιν ἐξίφανεαι

Σὺν βοηλάτα χάριτις

Διθυράμβῳ.

(Od. 13. v. 27.)

⁸ Ὁ Πίνδαρος δὲ ἐν μὲν τοῖς ὑπορχήμασιν ἐν Νάξῳ φησὶν εὐριθῆσαι πρῶτον διθύραμβον· ἐν δὲ τῇ πρώτῃ τῶν Διθυράμβων ἐν Θήβαις· ἰταῦθα δὲ ἐν Κορίνθῳ.

⁹ L. 4. Od. 2. v. 12.

This

This is the spirited version of Cowley¹⁰: And the ideas, arising from these lines of Horace, correspond with the definition of the Dithyrambick in Proclus, who pronounces it “a rapid measure, displaying great enthusiasm with the dance, and adapted to the passions in general, but particularly to those, which were peculiar to the God Dionusus¹¹.” He afterwards adds, “that it seems to have been invented among rural amusements and the joy of comotation:” According to this idea, Archilochus in a fine fragment, preserved in Athenæus, exclaims “I know how glorious it is to begin the Dithyrambick, that strain of the royal Dionusus, having my mind struck with the lightning of wine¹².” And Epicharmus, continues Athenæus, asserted in his Philoctetes “that there was no Dithyrambick, when you drank water,

Οὐκ ἐστὶ διθύραμβος οὐχ’ ὕδωρ πίνης.”

The Reader, disposed to know more upon this subject, may consult the Institutiones Poeticæ of the learned Vossius¹³, who has collected all the erudition on the ancient Dithyrambick. The extraordinary renovation of this Bacchick Song with the procession of the Goat in honour of the Poet Jodelle by the Contemporary Bards under the reign of Henry the Second of France may be seen in the Histoire du Theatre François of Fontenelle¹⁴.

¹⁰ Pindarique Odes, vol. I. p. 210. Ed. 1707. See also his learned Note upon the passage.

¹¹ Ἔστι δὲ ὁ μὲν διθύραμβος κεκινημένος, καὶ πολὺ τὸ ἐνθουσιῶδες μετὰ χορείας ἐμφαίνων, εἰς πάθη κατασκευαζόμενος. τὰ μάλιστα οἰκεία τῷ θεῷ—εἵκει δὲ ὁ διθύραμβος ἀπὸ τῆς κατὰ τὰς ἀγρῶν παιδιᾶς καὶ τῆς ἐν τοῖς πότοις εὐφροσύνης εὐρεθῆναι. (Photii Biblioth. p. 986. Ed. Heitsch.)

¹² Ἀρχίλοχος γοῦν φησὶν, ὃς Διονύσιον ἄνακτος καλὸν ἐξάεξε μέλος οἶδα διθύραμβον, δῖονα συγκειρανωθεὶς φρενῆς. (E. 14. c. 6. p. 628. Ed. Calaub.)

¹³ L. 3. c. 16.

¹⁴ Oeuvres, Tom. 3. p. 54 to p. 61.

N° XVIII.

Verse Πόθι Νύσσης ἄρα θη-
 -ροτρόφῃ θυροπορεῖς
 Θώσας, ὦ Διόνυσ', ἥ
 559. Κορυφαῖς Κωρυκίαις;

Where, Bacchus, dost thou now delight
 To lead thy hallow'd Band?
 On Nyssa's savage-nursing height
 Shakest thou thy ivy wand?
 Dost thou, God, thy orgies keep
 606. On Corycus' craggy steep?

THE Mountain of Nyssa, to which the Chorus alludes, was consecrated to Bacchus: According to Diodorus Siculus¹, it belonged to Arabia Felix, and Osiris, Son of Jupiter, being there educated, derived among the Græcians the appellation of Dionysus from the name of his Father and the addition of the Place: The Poet, continues this Historian, mentions Nyssa in his Hymns, as bordering upon Ægypt, where he says,

Ἐστὶ δὲ τις Νύσση, ὑπάλον ὄρος ἀνθέων ὕλη,
 Τηλὲ Φονίκης, σχεδὸν Αἰγύπτῳ ῥοαίων.

¹ Τὸν Ὅσιριν τραφῆναι μὲν τῆς εὐδαίμονος Ἀραβίας ἐν Νύσῃ πωλησίῳ Αἰγύπτῳ, Διὸς ἴλα παῖδα, καὶ τὴν πορρογορίαν ἔχειν παρὰ τοῖς Ἑλλησιν ἀπὸ τε τοῦ πατρὸς καὶ τοῦ τόπου, Διόνυσον μετονομασθέντα· μνησθῆναι δὲ τῆς Νύσσης καὶ τοῦ Πωλητῆ ἐν τοῖς ὕμνοις, ὅτε περὶ τὸν Αἰγύπτιον γέγονεν, ἐν οἷς λέγει. (L. I. c. 15. p. 19. vol. I. Ed. Wesselin.)

He cites the same verses together with others in another passage, as the testimony of the Poet, that Dionusus was born at Nyssa²: And in another place, where he relates the account of the birth of Bacchus, he asserts, that Jupiter delivered the Infant to Mercury with orders to carry him to the Cave in Nyssa, which was situated between Phœnicia and the Nile, and to consign him to the Nymphs for education: And Homer in his Hymns, continues he, attests this fact³: Here he repeats the same identical two lines, already cited: Hence we discover, that Diodorus Siculus in the two preceding passages meant Homer under the honourable and emphatick appellation of ὁ Ποιητής, or the Poet, since he directly mentions him by name, as the Author of the verses, in the last account; and consequently he stamps the sanction of his opinion on the Hymns of Homer, as his genuine production: But it is remarkable, that the learned Scholiast of Apollonius Rhodius, who mentions the Mountain and Nyssæan plain⁴, cites the very lines with the difference of a single word only that of κέραις instead of ὄρος, as contained in the History of Herodorus⁵. We have also a fragment of Sophocles, preserved in Strabo, which celebrates the attachment of Bacchus and his Votaries to the favourite Mountain of Nyssa;

² L. 3. c. 65. p. 235.

³ Ἐπιεία τὸ παιδίον ἀναλαβόντα τὸν Δία παραδύναι τῷ Ἑρμῇ, καὶ προσάξει τῆτο μὲν ἀποκομίσαι πρὸς τὸ ἄντρον τὸ ἐν τῇ Νύσῃ, κείμενον μετὰ ξυ Φοινίκης καὶ Νείλου· ταῖς δὲ νύμφαις παραδύναι τρέφειν καὶ μετὰ πολλῆς σκεδῆς ἐπιμέλειαν αὐτῷ ποιήσασθαι τὴν ἀριστήν—καὶ τὸν Ὅμηρον δὲ τέτοις μαρτυρεῖσθαι ἐν τοῖς ὕμνοις ἐν οἷς λέγειν (L. 4. c. 2. p. 248.)

⁴ Οὐρία καὶ πεδίοι Νυσσῆιον. (Argon. l. 2. v. 1218.)

⁵ Τὰ δ' αὐτὰ περὶ τῇ Τυφῶνος ὁ Ἡρόδοτος φησὶν· ἔθθα καὶ περὶ τῆς Νύσσης ἰσορεῖ λέγων.

Τὴν βεβαρχωμένην
 Βροτοῖσι κλεινὴν Νύσσα, ἣν ὁ Βουκέρως
 Ἰακχος αὐτῷ μαίαν ἡδίστην νέμει.

(L. 14. p. 1008. Ed. Janfon.)

And Virgil paints the God, as pursuing the tigers from
 the lofty eminence of Nyfa,

Liber agens celso Nyfæ de vertice tigres.

(Æn. 6. v. 805.)

When the Satyrs in the Cyclops of our Poet are Cap-
 tives to that monster, they regret the loss of Bacchanalian
 revelry by exclaiming,

Οὐ Νύσσα μετὰ Νυμφῶν. (V. 68.)

“ Here is no Nyfa with the Nymphs.”

The next object of illustration is the Corycian Summit :
 Now it appears from historical evidence, collected in the
 Note of the Cambridge Editor, that different places in An-
 tient Geography were denominated Corycian ; but there
 were two famous caverns particularly of this name, one on
 Mount Parnassus ⁶ in Greece, and the other in Cilicia⁷ : Ac-
 cording to the idea of Brodæus⁸, Barnes, and Musgrave, our
 Poet under this expression of the Chorus, alluding to the
 former, refers to the Summits of Mount Parnassus: But I

⁶ Strabo L. 9. p. 638. Ed. Janfon : Herodotus L. 8. c. 36. Pausanias
 L. 10. c. 6. p. 811, & c. 10. p. 877. & 878. Ed. Kuhn.

⁷ Strabo L. 14. p. 987. Pomponius Mela L. 1. c. 13. Plin. Hist. Nat.
 L. 5. c. 22. Apollod. Bibliot. L. 1. p. 17. ed. 1699. Stephanus Byzantinus
 vix Κορυκος.

⁸ Annot. in Eurip. p. 57.

am inclined to differ from this interpretation for the following reasons: The object of this Tragedy of the Bacchæ, as I have already mentioned in my Preliminary Essay⁹, is the introduction of the Bacchick Orgies into Græce; and the God himself in the Prologus expressly informs us, that he visited Thebes before any other place in the Hellenick Country¹⁰: How then can the Asiatick Chorus of Bacchanalians, whom the Poet represents just arrived from Lydia¹¹, paint Dionufus, as accustomed to lead his consecrated thiasus to the Corycian Cave of Parnassus, without violating the internal evidence of the play, and incurring a palpable anachronism? The expression too would more naturally connect with Nyfa, if we understand the allusion to an Asiatick in preference to an European Mountain: And the very words of Strabo, where he mentions the Corycian Promontory of Cilicia, as well as the celebrated Cave, are Κώρυκος ἄκρα¹², or the Corycian Summit: Thus also Pliny¹³ speaks of the Corycian Mountain in Cilicia: This phrase exactly answers the expression of Euripides, or the Κερυφαῖς Κωρυκίαις; whereas no specifick mention, independent of the Corycian Cave on Mount Parnassus, occurs of the Corycian Summit there; for the forked eminences, or double tops, of that celebrated

⁹ P. 267.

¹⁰ V. 20 & 23.

¹¹ V. 55 & 64.

¹² L. 14. p. 987. Ed. Janfon.

¹³ Prima nobilitas Cilicio & ibi in Coryco monte (Hist. Nat. L. 21. c. 6. sect. 17.) I apprehend also, that Pausanias alludes to this, when he says, “that the Erythæans shew the Mountain Corycus, and the Cave in that Mountain, Ἐρυθραῖοι δὲ Κώρυκόν τε καλέμενον ὄρος καὶ ἐν τῷ ὄρει σπήλαιον ἀποφαίνουσι. (L. 10. c. 12. p. 827. Ed. Kuhn.)

mountain had different denominations¹⁴, but not one of them corresponded to this appellation : And Pausanias, who has given a particular description of it, says, “ that it is difficult even for an active man to arrive at the summit of Parnassus from the Corycian Cave¹⁵ :” To this observation it may also be added, that no place could be better adapted to Bacchanalian Ceremonies, than the Cilician Promontory and Cave, as we may collect from the beautiful and circumstantial account of it by Pomponius Mela : “ The Cave, called Corycian, is of a singular nature, and more remarkable than can be easily described : For opening with a large orifice it immediately discovers on the top a mountain, adjacent to the shore, and elevated with the eminence of ten stadia : Then descending in depth, and proportionably increasing according to its descent, it flourishes with groves, which are verdant on every side, and embraces itself entirely with a shady circumference : So wonderful and beautiful is it, that it astonishes the minds of the Spectators on the first approach, and never fatiates after long contemplation : There is only one descent into it, which is narrow, rough, and of 1500 paces, leading through pleasant shades and the recess of a grove, vocal with rural sounds, and on all sides surrounded with rivulets : When you are come to the bottom, another cave is disclosed, which deserves to be mentioned particularly, because it terrifies the passenger with the sound of cymbals,

¹⁴ See (V. 307) of this Play : Also Phœnissæ (V. 235) ; and the Preliminary Essay on the Ion (P. 14.) See also the Note of Barnes on this passage of the Bacchæ, where he says, Quare in hoc loco per Κορυφαῖς Κορυπείαις intelligendus est Duplex Parnassii Vertex, and then he enumerates the different names.

¹⁵ Ἀπὸ δὲ τῆς Κορυκίης χαλεπὸν ἦδη καὶ ἀνδρὶ εὐζώνῳ πρὸς ἄκρα ἀφικέσθαι τῇ Παρνασσῷ. (L. 10. c. 32. p. 878. Ed. Kuhn.)

divinely resounding, and with considerable clangour¹⁶.” This Geographer, after describing other particulars, concludes by asserting, “ that the whole, truly august and sacred, and worthy of the habitation of the Gods, who are believed to reside there, displays every possible degree of veneration, and as it were the presence of some Deity¹⁷.” Here then we discover the mountain, the groves, and the cymbals, to which the Votaries of Dionusus were so peculiarly attached: But I have not been able to find any passage, which directly declares, that the Corycian Promontory, or Cave in Cilicia, was nominally consecrated to Bacchus; whereas candour obliges me to confess, that Æschylus in his Eumenides positively speaks of the Corycian Cave¹⁸ near Delphi, as the immediate residence of that God;

¹⁶ Suprà Specus est, nomine Corycius, singulari ingenio, ac suprà quàm ut describi faciliè possit eximius: Grandi namque hiatu patens montem litori appositum & decem stadiorum clivo satis arduum ex summo statim vertice aperit: Tunc altè demissus, & quantum demittitur amplior, viret lucis pubentibus undique, & totum se nemoroso laterum orbe complectitur; adeò mirificus ac pulcher, ut mentes accedentium primo aspectu consternat; ubi contemplati duravere, non satiet: Unus in eam descensus est, angustus, asper, quingentorum & mille passuum, per amœnas umbras, & opaca silvæ quiddam agreste resonantis, rivis hinc atque illinc fluitantibus: Ubi ad ima perventum est, rursus Specus alter aperitur, ob alia dicendus: Terret ingredientes sonitu cymbalorum divinitus & magno fragore crepitantium. (L. I. c. 13.)

¹⁷ Totus autem augustus & verè sacer, habitarique à Diis & dignus & creditus, nihil non venerabile, & quasi cum aliquo numine se ostentat. (Id.)

¹⁸ Here, says the Scholiast, by this expression is meant Parnassus; but Stanley observes with judgment, that the Scholiast is mistaken; for the epithet of κοίλη, or hollow, is added, that it may be understood of the Corycian Cave. *Κορυκίς πύλη*, Interprete Scholiaste, *Πάργασσος*, sed minus rectè; additur enim *κοίλη* ut intelligatur *ἄγρος Κορυκίον*: I mention this circumstance, that the expression may not be considered as synonymous with *κορυφή*, or the summit, which would clash with my former assertion in this Note.

Σέσω δὲ νύμφας, ἔνθα Κωρυκίς πέτραι.
 Κοίλῃ, φίλοισι, δαιμόνων ἀναισθητή.
 Βρόμιος δ' ἔχει τὸν χῶρον¹⁹.

Next I adore

The Nymphs that in Corycia's cavern'd rocks,
 Lov'd haunt of soaring birds, in rustick state
 Have fix'd their residence, tho' Bacchus claims
 The rude domain²⁰,

And the attachment of this Deity to Mount Parnassus is often celebrated : Thus our Poet in his *Iphigenia in Tauris* expressly calls it the Parnassian Summit, consecrated to the Orgies of Bacchus ;

Τὰν βακχεύεσσαν Διονύσιον
 Παιρνόσιον κορυφᾶν²¹.

He also alludes in his *Ion*¹⁹ to the same local affection : And we have already seen in this play the prophecy of Tirias, relative to the devotion of Dionusus to this sacred Mountain ;

And thou shalt see him bounding o'er the rocks
 Of Delphi, striking with his blazing torch
 Its double-pointed cliffs²².

¹⁹ V. 24.

²⁰ Potter's *Æschylus. The Furies*, vol. 2. p. 230.

²¹ V. 1244.

²² Potter. V. 325.

Here therefore, if we understand the Chorus, as alluding to the Corycian Cave of Parnassus, we must interpret it, in order to preserve the dramattick unity of time, as a poetical prophecy: But at the same time it must be allowed, that Euripides, both in the lines immediately preceding, and in those immediately subsequent, invokes Dionusus, as frequenting Mount Olympus²³: He also asserts, that Pieria²⁴ is already honoured with his divine presence: Our Poet therefore perhaps through the fervour of enthusiasm in this animated Ode might inadvertently be guilty of a violation of that internal chronology, which he had already prescribed to himself in the outline of the Plot; but if this were the case, and the expression cannot be considered as a poetical prophecy, we must censure it as a dramattick defect.

²³ V. 554 & 560.

²⁴ V. 565.

N° XIX,

Verse Τὸν τ' ὠκυρόαν
 Διαβῶς Ἀξιὸν
 Εἰλυσσομένας τε Μαιναδας ἄξει
 Λυδίανδε, τὸν τᾶς εὐδαιμονίας
 Βρότοις ὀλβοδόταν πατέρω τε,
 Τὸν ἔκλυον εὐίππον χώραν ὕδασι

375. Καλλίσοισι λιπαίνειν.

Soon to Lydia's favour'd plain,
 As their nimble feet they ply,
 O'er Axius' stream his Mænades to guide;
 Dispensing wealth and happiness around,
 Prolifick Axius rolls his lucid tide;
 Sees his soft vales with verdant plenty crown'd,
 And, as its current winds its mazy way,
 624. Joys in the sprightly steeds that on its margin play.

This expression of Λυδίανδε, towards Lydia, according to the Latin version of Canter and Barnes, refers to the Country of Lydia, which the Cambridge Editor observes in his Note was deeply tinged with the sacred rites of Bacchus, whence the God himself was demonstrated Lydian¹: He might have added to this observation, that Bacchus in the Prologus has informed us, "that leaving the golden plains

¹ Lydia Bacchi sacris erat maturè imbuta, unde et ipse Bacchus Λύδο; ἐς Λύδο; dicitur.

of Lydia², and other Countries in Asia, he has just entered Græce; and in the preceding scene the God in reply to the demand of Pentheus declares, "that Lydia is his country³." The Italian Translator, the Pere Carmeli⁴, and Mr. Potter, have both adopted this interpretation in their respective versions: But Heath has refuted with great judgment and propriety the application of this passage to Lydia, as a district of Asia: For what connexion, says he, has Axios, a river of Macedonia, with Lydia? Or how could that be said to enrich a Country with its stream, so far separated beyond the sea? Here indisputably the object of allusion is the River Loudias or Lydias (for it is thus called by Herodotus and Ptolemy) which deriving its source from the Lake, increased by a branch of the Axios, and flowing through Pieria discharges itself into the Ocean, at no great distance from the mouth of the Axios⁵." The Oxford Editor, Dr. Musgrave, understands the expression in the same manner, and refers us to the Author of the Epitome of Strabo and Æschines, besides Herodotus and Ptolemy, in support of the River Lydias. It will be necessary to state for the satisfaction of the Reader the geographical situation of this River with more precision:

² V. 13.³ V. 464.⁴ Le Menadi non meno

A' lieti balli attente

In Lidia condurra. (Tom. 7. Le Bacchanti p. 103.)

⁵ Gravissimè lapsus est Barnesius hunc locum de Lydiâ Asiæ regione interpretatus: Quid enim ad Lydiam Axios Macedoniæ fluvius? Aut quomodo hic aquis suis impinguare potuit regionem tam longè trans mare diffitam? Proculdubio hic designatur fluvius Λυδίας, vel Λυδίας (ita enim et ab Herodoto et a Ptolemæo appellatur) qui ortum ducens ex lacu, quem Axios ἀπόσπασμα auget, et per Pieriam manans in mare se effundit non ita procul ab Axii ostio. (Not. in Eurip. p. 110.)

To begin with Herodotus, he asserts, " that the Rivers Lydius and Haliacmon divide the territories of Bottiaïs and Macedonia, uniting their water into one stream⁶:" And the Author of the Epitome of Strabo has given a circumstantial account of all the places which are here mentioned by the Chorus: He informs us, " that at the foot of Mount Olympus was the village of Pimplea, where Orpheus dwelt⁷: Next follows the River Haliacmon, which discharges itself into the Thermæan Gulf: From this the maritime part towards the North of the Bay, as far as the River Axius, is called Pieria⁸: Next follow the Rivers Erigon and Lydias: From Lydias to Pella the navigation against the stream is of 120 stadia⁹: This City has a Lake before it, from which flows the River Lydias, and a branch of the Axius increases the Lake¹⁰: On the Axius is situated a place, which Homer

⁶ Λυδίου τε ποταμῷ καὶ Ἀλιάκμονος, οἱ οὐρίζουσι γῆν τὴν Βοττιαΐδα καὶ Μακεδονίδα, εἰς τὸ αὐτὸ ῥέειν τὸ ὕδωρ συμμίσγοντες. (L. 7. c. 128.) Here Herodotus perhaps meant, that the Rivers Lydius and Haliacmon entered the same receptacle, or the Sinus Thermaicus, which is consistent with the Ancient Geography; for they did not unite their streams together before they entered this reservoir, the whole Country of Pieria intervening, as may be seen by the Map of Macedonia, inserted in Cellarius (vol. 1. l. 2. c. 13. p. 664.) If this be not the case, Herodotus mistakes Haliacmon for the River Axius, as appears from Strabo and the Map: His Epitomiser expressly says, that Axius divides Bottiaza and the territory of Amphaxia, which belonged to Macedonia, Ὁ Ἀξίος διαιρῶν τὴν τε Βοττιαΐαν καὶ τὴν Ἀμφαξιτίν γῆν. (Chrestom. ex Strabon. Geograph. L. 7. p. 1255. Ed. Janfon.)

⁷ Ἐν ταῖς ὑπὸ Πιμλῆϊ—ὀρέσιν ὀλίγον Πίμπληαν, ἔστι Ὁρφεὺς διέτριβεν. (Id.)

⁸ Ὁ Ἀλιάκμων ποταμὸς εἰν, ἐκβάλλων εἰς τὸν Θερμαῖον κόλπον καὶ τὸ ἀπὸ τούτου ἡ πρὸς βορρᾶν τοῦ κόλπου παραλία Πιερία καλεῖται ἕως τοῦ Ἀξίου ποταμοῦ. (Id.)

⁹ Εἴτα Ἐρίγων καὶ Λυδίας ποταμοί· ἀπὸ δὲ Λυδίας εἰς Πέλλαν σέλις ἀνάπλες στάδια ρη'. (Id.)

¹⁰ Ἐχει δὲ λίμνην πρὸ αὐτῆς ἐξ ἧς ὁ Λυδίας ποταμὸς ῥεῖ τῇ δὲ λιμνῇ πληροῖ τοῦ Ἀξίου τὸ ποταμοῦ ἀπόσπασμα. (Id.)

calls Amydon, and he asserts, that the Pæonians came Auxiliaries to Troy from this spot ;

From Axius' ample bed he leads them on,
Axius that laves the distant Amydon.

(Pope's Iliad. B. 2. v. 1031.)

But since Axius, continues he, is a muddy River, and there is a certain fountain, which rises from Amydon, and unites with it its most beautiful water, on that account they altered the line thus,

Axius, that swells with all his neighb'ring rills,
And wide around the floating region fills.

Pope's Iliad. B. 2. v. 1033.)

Instead of

Axius, that rolls its fair stream o'er the land.

For the water of Axius is not mixed with the earth, the most beautiful itself in regard to sight, but the water, so coming from the earth, is blended with Axius¹¹. Thus far the Author of the Epitome of Strabo has happily illustrated the

¹¹ Ἐπικεῖται δὲ τῷ Ἀξιῷ ποταμῷ χυεῖον, ὅπερ Ὅμηρος Ἀμυδῶνα καλεῖ, καὶ φησὶ τὸς Παιόνας ἐλθεῖν εἰς Τροίαν ἐπικεῖρας ἐλθεῖν,

Τηλόθειν ἐξ Ἀμυδῶνος, ἀπ' Ἀξιῦ εὐρὺ ρέοντος.

(Il. 2. v. 849.)

Ἀλλ' ἵσται ὅ μιν Ἀξιὸς θολερός ἐστίν, κρήνη δὲ τις ἐξ Ἀμυδῶνος ἀνίσχυσσα καὶ ἐπιμιγνυμένη αὐτῷ κάλλιστος ὕδατος, διὰ τῆτο τὸν ἐξῆς εἶχον,

Ἀξιῦ, οὗ κάλλιστον ὕδωρ ἐπικίδναται αἶαν
Μίλαγρὰ φουσιν ἄνω,

Ἀξιῦ, ᾧ κάλλιστον ὕδωρ ἐπικίδναται αἶαν.

Οὐ γὰρ τὸ τῷ Ἀξιῦ ὕδωρ κάλλιστον τῆς γῆς τῇ ὀψι κίδναται, ἀλλὰ τῆς γῆς τῷ Ἀξιῷ.
(Id. p. 1256.)

Hence

the whole geography of this choral passage in Euripides : For our Poet, after mentioning Mount Olympus and Pieria, immediately represents Bacchus, as bounding over the River Axius, and leading his dancing Mænades to the River Lydias ¹² : Then he expatiates on the excellent quality of this River, as the source of happiness and of wealth, and concludes the Epode with observing, that it enriches a warlike Country with its beautiful streams : I conceive that the compliment, contained in the two first of these four last lines, should be construed, as relating to Lydias, and that in the two last, as applied to Axius : But if they regard one River only, it is more probable, that Axius from its superior extent and importance, to which, according to Strabo, Pieria extends, is here honoured with this encomium, than its deri-

Hence it appears, that Strabo understood the alteration of αἴης in the preceding line, as implying the earth itself, and not as expressive of the name of the Fountain or Aia : But others, as the Scholiast of Homer and his Commentator Eustathius, have interpreted it as a proper name : The latter not only adopts the idea, but asserts that the Geographer mentioned a fountain, called Aia, flowing with its purest stream into the Axius, and condemns his version of the amendment, which refers it to the earth, as entirely subversive of the meaning of the Homerick line. Αἴαν τινὲς ἂν τὴν γῆν ἐνόησαν, ἀλλὰ τινὰ πηγὴν ὡς δῆλον ἐξ ὧν ὁ Γεωγράφος φησὶ, λέγων ὅτι ἡ παρ' Ὀμήρῳ Ἀμυδῶν Ἀβυδῶν ὕψιρον ἐκλήθη, καίσεκάφη δὲ πηγὴ δὲ πλησίον Ἀμυδῶν, Αἶα καλουμένη, καθαρώτατον ὕδωρ ἐκδιδῶσα εἰς τὸν Ἀξιόν, ὃς ἐκ πολλῶν πληρώμενος ποταμῶν θολερός γίγνεται. — Εἴτα ὑποδυσκόλως αἰτιωμένους ὁ Γεωγράφος καὶ τὸ νοῆσαι τὴν αἶαν ἐπὶ τῆς γῆς ἵσκει παντελῶς ἰθὺς ἐκβαλεῖν τῷ Ὀμηρικῷ ἔπος τὴν ποιαυτὴν λέξιν. This Fountain of Aia is mentioned by Stephanus Byzantinus on the authority of Antimachus in his Thebaid, as belonging to Macedonia. Ἐστὶν Αἶα καὶ Μακεδονίας πηγὴ, ὡς Ἀντίμαχος ἐν Θηβαΐδι. (Vox Αἶα.) And the Author of the Etymologicum Magnum places it in Pieria. Αἶα καλεῖται δὲ καὶ κρητὴ ἐν Πιερίᾳ. (Vox Αἶα.)

¹² Λυδιανδὲ, ad Lydiae flumen : Thus Herodotus, Euripides, Ptolemy, and Æschines call it Lydias ; but Stephanus Byzantinus in his Lexicon (Vox Λοιδίας) cites Æschines in his Oration De falsa Legatione, as if he wrote it Loidias : He adds, that it is a River in Macedonia, as Hecataeus, besides others, relates in his description of Europe : The Epitomiser of Strabo spells it Λουδίας, Loudias.

vative

vative stream of Lydias: If this is the case, we have the direct testimony of Euripides in support of the epithet *κάλλισον*, or beautiful, applied to the waters of the Axius, in opposition to the criticism of Strabo on the line of Homer; but that Poet himself has in another passage of the Iliad, where the same amendment cannot be admitted, used this identical expression in regard to Axius,

Ἀχιῆς, ὃς κάλλισον ὕδωρ ἐπὶ γαῖαν ἦσιν.

(L. 21. v. 158.)

And Philostratus in his Images has increased the idea of this epithet by *πανκαλῶ*¹³, or completely beautiful, annexed to this River: It was indeed so consecrated to Bacchus, that Pausanias mentions a temple of Dionusus Axites, and adds, that there is an apartment in it, where they celebrate the orgies of that God¹⁴.

¹³ Icon. 1. 2. c. 8. Ed. Olear. p. 824.

¹⁴ Εἰσὶ δὲ καὶ Διονύσου ναοὶ, τὸν μὲν καλεῖσι Πολίτην, τὸν δὲ Ἀξίτην· καὶ οἶκημά ἐστι σφισιν, ἔνθα τῷ Διονύσῳ τὰ ὄργια ἄγουσιν. (L. 8. c. 26. p. 652. Ed. Kuhn.)

N° XX.

Verse "Ἰδέτε λαῖναι, κίονιν ἔμβολα

592. Διάδρομα ταῖδε.

See, the marble frieze

636. Shakes on those pillars.

THIS description of the Earthquake, affecting the Palace of Pentheus, is wonderfully sublime: The Reader is almost tempted to exclaim in the animated language of the Roman Lyrick Poet,

Evœ! recenti mens trepidat metu,

Plenoque Bacchi pectore turbidum

Lætatur; Evœ! parce, Liber,

Parce gravi metuende thyrsœ.

(L. 2. Od. 19. v. 8.)

Here we behold that tremendous subject, actually carried into execution by Euripides, which Horace solicited, that it might be lawful for him to celebrate: Here is exhibited to our view that awful object of his enthusiastick prayer the

Tectaque Penthei

Disjecta non leni ruinâ.

(Id. v. 15.)

Ovid seems to have imitated the scenery, here represented, in his description of the punishment inflicted on the Daughters of Minyas for their contempt of the worship of Bacchus,
since

since he mentions the earthquake, the torches, and the flame of fire ;

Tecta repente quati, pinguesque ardere videntur
Lampades, & rutilis collucere ignibus ignes.

(Met. l. 4. v. 403.)

But this imitation is faintly copied from the original ; nor can I admire the following lines of Nonnus, who obviously alludes to the imagery of our Poet ;

Ἦδη δ' αὐτοέλιος ἐσείετο Πενθέος αὐλή,
Ἀκλινέων σφαιρηδὸν ἀναίσχυστα θεμέθλων
Καὶ πυλεῶν δεδόνηο θορῶν ἐνοσίχθονι παλμῷ
Πήμας ἐσσομένοιο προάγγελος.

(Dionyfiaca, l. 44. p. 751. Ed. Falken. 1569.)

Here the Palace of Pentheus is described, as rushing from its foundations, and revolving like a ball ; and the vestibule is said to leap with a violent agitation : These are not ideas of that grandeur and simplicity, which we find in Euripides.

N^o XXI.

Verse 618. Πρὸς φαίτναις δὲ ταῦρον εὐρών, ἔκαθεῖρξ' ἡμᾶς ἄρων.

When he had drag'd us to the stall to lie

665. Imprison'd there, he found a bull.

THIS circumstance of Pentheus, mistaking a Bull for Bacchus, will appear perhaps ludicrous to the Modern Reader : The Oxford Editor, conscious of this probability, asserts, "that Euripides did not invent this story, any more than the female garb of Pentheus in the sequel of the play, but that he received it, as a traditional anecdote from his Ancestors, and consecrated, as it where, by the Religion of the People :"¹ This observation in regard to the latter instance is founded on truth : and we shall hereafter² consider the dramatick effect of that circumstance ; but Dr. Musgrave has produced no historical authority in support of his allegation, as applied to this frantick mistake of Pentheus : And I imagine, that Euripides was himself the Inventor of it : The allusion however did not produce any comick sensation on the Athenian Theatre : For, according to Pagan Ideas, Bacchus had the appendage of horns, annexed to his person, and was worshipped under the title of Bull, as I have already shewn

¹ Hæc & quæ mox de Pentheo muliebria vestimenta induente traduntur, vereor ne ridicula videantur iis, qui in veterum lectione mediocriter tantum versati sunt : Sed tenendum est Euripidem ea non primum excogitasse, sed a majoribus transmissa, & populi religione velut consecrata accepisse.

² See Final Essay.

in my Preliminary Essay ³ : We shall also find, that this disguised God appears to the disordered imagination of the King in the sequel of the Drama ⁴, as an animal of this form with horns ; and he is invoked by the Chorus, as possessing the power of metamorphosing himself into various animals, and particularly that of a Bull ⁵ : Hence we may fairly infer, that this poetical incident in the description of this scene suggested no extravagant or disgusting idea to the Athenian Spectators : And Nonnus has closely imitated our Poet in this mistake of Pentheus, whom he also represents, as fastening a Bull to the stall, and binding him with fetters instead of the captive Bacchus.

Εἶπε, καὶ ἀγροαύλοιο πόδας ταύροιο πείζων
 Σφίγγεν' ἀλυσκοπέδησι, λαβὼν δὲ μιν ἀντὶ Λυαίης
 Ἦγαγεν ἱππεΐης πεπεδημένον ἔγυθι φαίτης,
 Ὡς Σεμέλης θρασὺν υἱά, καὶ ἔτινα ταῦρον ἔργων.

(Dionysiaca, l. 45. p. 773. Ed. Falken.)

³ From p. 275 to p. 278.

⁴ V. 918 & 919.

⁵ V. 1015. See my Note on V. 1017. N° 31.

N° XXII.

Verse

Καὶ κατὰζίκτης δορὰς

"Οφρῆσι κατὰζώσαντο λιγμῶσαν γένυν.

Ἄι δ' αἰγυγῶσιν δορκαῖδ', ἣ σκύμνες λύκων

699. Ἀγρίεσ' ἔχουσιν λευκὸν ἐδίδουσαν γάλα.

And o'er them bind the spotted skins of fawns,
 With serpents wreathing round their shaded cheeks ;
 Some holding in their arms a kid, and some
 The wolves' wild whelps, taught them to drain their

756. Swelling with milk.

[breasts

THIS curious appendage of serpents in the Bacchanalian Drefs has been already discussed in my Preliminary Essay ¹, and there illustrated by several authorities : But the testimony of Nonnus may also be added, who appears particularly fond of this poetical attire of the Mænades from his frequent allusions to it ; and he represents the serpents, as clustering round the hair, the head, and the neck, of these Female Votaries of Dionusus in the same manner, as Euripides ² :

" Ἀλλαι ἐμὴν ῥώθησαν ἐχιδναίοισι κορυμβοῖς ³.

Ἄλλα καὶ κερήναι

" Ἀπλοκὸν ἐσφῆκωσεν δρακοντείῳ τρίχα δεσμῶ ⁴.Ἢ μὲν ἐχιδναίῳ κεφαλὴν ἐζώσαντο δεσμῶ ⁵.¹ P. 364 & 365.² V. 101 & 765.³ Dionysiaca, l. 14. p. 259. Ed. Falken. 1569.⁴ Id. p. 260.⁵ Id. p. 264.

D d

And

And the fantastick Genius of this romantick Poet has not only borrowed from Euripides this formidable appendage of the Mænades, but he represents them, as they are here painted, dressed in the variegated skin of the Fawn, and affording the milk of their breasts to the Whelp of a Lion :

Ὠμοβαέρων ἔξευξεν ἐπ' αἰχενὶ δεσμάδ' δρακόντων
 Ἄλλη τοιοκιδόνων ἐπὶ σέρνοιο καλύπτειν
 Πορδαλίων ἑτέρη δὲ κατὰ χροὸς οἷα χιτῶνα
 Σιτηλαὶ φιλοσκοπέλων ἐνεδύσατο δέρμαϊα νεβρῶν,
 Δαιδαλέης ἐλάφοιο περισφίγξασα χιτῶνα.
 Ἄλλη σκύμνον ἔχουσα δασυσέρνοιο λεαίνης
 Ἀνδρομέω λαγόνεϊ νοθῶ πσιώσατο μαζῶν⁶.

He also describes in another passage of that eccentric Poem, the Dionysiacks, this favourite and unnatural attachment of the Bacchanalian Votary to the Infant Lion, fostered by her parental care, when snatched from its own Parent :

Πολλαὶ δ' ἀρ' ἰτόκοιο μέτοχλυσθέντα τέκνης
 Τέκνα δασυσέρνοιο τιθηνήσαντο λεαίνης⁷.

We may also recollect in regard to this custom of carrying serpents in the mysteries the farcistick raillery of Demosthenes in his rival Oration against Æschines, whom he represents employed in compressing serpents, and throwing them over his head during his attendance on his Mother, who performed the office of initiation⁸.

⁶ Id. l. 14. p. 265.

⁷ Id. l. 25. p. 775.

⁸ Τὴν Ὀφειν τὴν Παρτίαν θλίβων, καὶ ὑπὲρ τῆς κεφαλῆς αἰώρων. (Ed. Taylor, vol. 2. p. 568.)

N° XXIII.

Verse

Θύρσον δὲ τις λαῖξας ἔπαισεν εἰς πέτρην,
 Ὅθεν δροσῶδης ὕδατος ἐκπηδᾷ νοτὶς·
 Ἄλλη δὲ ναίρθηκ' εἰς πέδον καθήκε γῆς
 Καὶ τῇδε κρήνην ἔξανῆκ' οἶνε θεός.
 Ὅσαις δὲ λευκᾷ πώματος πόθος παρῆν,
 Ἀκροισι δακτύλοισι διαμῦσαι χθόνας
 Γάλακτος ἑσμὲς ἔχον· ἐκ δὲ κισσίνων
 710. Θύρσων γλυκεῖαι μέλιτος ἔσασον ῥααί.

One her thyrsus took, and smote
 The rock, out gush'd the pure translucent stream,
 Another cast her light wand on the ground,
 Instant, so will'd the God, a fount of wine
 Sprung forth; if any wish'd a softer draught,
 These with their fingers oped the ground, and milk
 Issued in copious streams; and from their spears
 766. With ivy wreath'd the dulcet honey flow'd.

HERE we contemplate the miracles of these Bacchanalians, invested with supernatural powers: I shall examine them in their order, as they present themselves to our view, and illustrate them with parallel passages in other Authors: The first, which occurs, is the issuing of the stream from the rock, when struck by the thyrsus: According to Dionysius Periegetes, as soon as Arabia was honoured with the

D d 2

birth

birth of Bacchus, the lakes flowed immediately with spontaneous waters ;

Αὐτομάτοις δὲ κατέρρεον ὕδασι λίμναι.

(V. 943.)

And Pausanias relates, “ that between Pylos and Cyparissia there was a fountain, which they reported to flow with water, in consequence of Dionusus striking the Earth with his thyrsus ; and on that account they called it the Dionysian fountain ¹. ” The next miracle includes the stream of wine : Thus the Author of an Hymn, attributed to Homer, represents the God Bacchus, when Captive to some Tuscan Pirates, producing, among other marvellous acts of his divine presence, the wine, which flowed over the ship :

Τάχα δὲ σφιν ἐφαίνετο θαυματὰ ἔργα·

Οἶνος μὲν πρῶτισα θοὴν εὐνὰ νῆα μέλαιναν

Ἐδύπλωτος κελάρυζ’ εὐώδης.

(Odyss. &c. Ed. Clarke, vol. 2. p. 743.)

And we learn from Diodorus Siculus, “ that the Teians produced, as a proof of the birth of Dionusus among them, that even to his time at a stated period there was in their city a fountain of wine, spontaneously flowing from the earth and of excellent fragranc^y ². ” Pausanias also mentions,

¹ Ἀφικομένων δὲ ἐς Κυπαρισσίας ἐκ Πύλου σφίσι πηγὴ ὑπὸ τῇ πόλει πλῆσιον θαλάσσης ἐστὶ ρυῆσαι δε Διονύσω τὸ ὕδωρ λίγναι θύρῳ πλῆξαντι ἐς τὴν γῆν· καὶ ἐπὶ ταύτῃ Διονυσίαδα ὀνομάζουσι τὴν πηγὴν. (L. 4. c. 36. p. 373. Ed. Kuhn.)

² Καὶ Τήϊοι μὲν τεκμήριον φέρουσι τῆς παρ’ αὐτοῖς γενέσεως τῆς θεᾶς, τὸ μέχρι τῆς νῦν τετραγμένους χρόνοις ἐν τῇ πόλει πηγὴν αὐτοματὴν ἐκ τῆς γῆς οἶνον ρεῖν εὐωδὸς διαφερόσης. (L. 5. c. 65. vol. I. p. 235. Ed. Wesselin.)

“ that

"that at the annual festival of Dionufus, according to the report of the Andrians, the wine flowed fpontaneoufly from the fhrine³:" This very miracle is likewise in two places related by Pliny on the authority and belief of Mucianus, who afferted, "that in the ifland of Andros, in the temple of father Bacchus, a fountain, during the Nones of January, constantly flowed with the flavour of wine, and it was called the gift of Jupiter⁴:" He obferves in the other corresponding paffage, "that if the wine were taken from the fight of the temple, the tafte would pafs into water⁵:" In the fame manner Nonnus represents Bacchus, as ftriking the earth with his thyrfus, and producing the fpontaneous fteam, flowing with a purple tide;

Ταρχινὸς δὲ θορῶν ἐπὶ πωθμένας πέτρης
 Θύρα γαῖαν ἄρασσε, διχαζομένης δὲ κολώνης
 Αὐτομάτην ὥδινε μέθην εὐώδινι μαζῶν
 Χεύματι πορφύρεῳ.

(Dionys. l. 48. p. 844. Ed. Falken. 1569.)

The next Bacchanalian miracle, here mentioned by Euripides, is the copious fteam of milk: According to this idea, when Ælian enumerates the marvellous events which happened to the daughters of Minyas, againft whom Bacchus was in-

³ Λέγουσι δὲ καὶ Ἀνδριοὶ παρὰ ἔτος σφίσις εἰς τὴν Διονύσειαν τὴν ἱερτὴν ῥεῖν οἶνον αὐτομάτως ἐκ τῆς ἱερῆς. (L. 9. c. 26. p. 518. Ed. Kuhn.)

⁴ In Andro Insulâ templo Liberi Patris fontem Nonis Januariis semper vini sapore fluere Mucianus ter Consul credit: Διὸς Διοδοσία vocatur. (Hist. Nat. l. 2. c. 103.)

⁵ Mucianus Andri e fonte Liberi Patris statis diebus septenis ejus Dei vinum fluere; si auferatur a conspectu templi, sapore in aquam transeunte. (Id. l. 31. c. 2.)

censed for the neglect of his worship, he mentions among a variety of others, "that drops of wine and of milk distilled from the ceiling : 6" Thus Philostratus prophesies in his Images, "that the whole earth will revel with Dionusus, and afford wine to be drunk from the fountains, and milk, as it were from the breast, to be drawn from the glebe and from the rock 7 : " This Author also in another passage, where the actions on Mount Cithæron are painted, describes "the rocks distilling wine, and the earth enriching the glebe with milk 8 : " This beautiful description is obviously borrowed from Euripides, who in the first choral ode of this Drama, as well as in the lines under our immediate contemplation, has delineated in the warmest colours the enchanting pleasures of Bacchanalian revelry :

Ῥεῖ δὲ γάλακτι πᾶσον,
Ῥεῖ δ' οἶνω, ῤεῖ δὲ μελισσῶν -
Νέκταρι, Συρίας δ' ὡς λεόνεα καπνός.

(V. 144.)

Through ev'ry plain
Flows milk, flows wine, the nectar'd honey flows,
And round each soft gale Syrian odours throws.

(V. 182.)

Here the last miracle, or the stream of honey, is equally illustrated, as the preceding objects: Thus the Lyrick

⁶ Ἐκ δὲ τῶν ὀροφῶν ἔταρον οἶνον καὶ γάλακτος γάγονες. (Var. Hist. l. 9. c. 42.)

⁷ Ἦγε καὶ συμβακχεύσει αὐτῶν, καὶ οἶνον ἀφύσσουσιν ἐκ τῶν πηγῶν δώσει, γάλα τε οἶνον ἀπὸ μαζῶν ἔλκειν, τὸ μὲν ἐκ βώλου, τὸ δὲ ἐκ πίτερας. (Icon. l. 1. c. 14. p. 735. Ed. Olear.)

⁸ Γίγραπται μὲν, ὡ παῖ, καὶ τὰ ἐν τῷ Κιθαιρῶνι, Βακχῶν χόροι, καὶ ὑποιοὶ πίτται, καὶ νέκταρ ἐκ βοτρύων, καὶ ὡς γάλακτι τὴν βῶλον ἢ γῆν λιπαίνει. (Icon. l. 1. c. 18. p. 790.)

Roman

Roman Poet in his animated Ode to Bacchus unites them together, when he implores the divine permission to sing these delightful subjects of elevated enthusiasm ;

Fas pervicaces fit mihi Thyadas,
 Vinique fontem, lactis & uberes
 Cantare rivos, atque truncis
 Lapsa cavis iterare mella.

(L. 2. Od. 19. v. 12.)

But Nonnus in the following lines, which are in obvious imitation of Euripides, has omitted the last object of this poetical imagery :

" Ἀλλη δίψιον ἄδας ἐπέκλυπεν ὀξεί· θύρω,
 " Ἀκρον ὄρος πλῆξασα νεοσχιδές, αὐτοτελής δὲ
 Οἶνον ἐρευγομένη κραναὴ πορφύρεο πέτρῃ
 Λαβομένη δὲ γάλακτος ἐρεσσομένης ἀπὸ πέτρης
 Πίδακες αὐτοχύτοισιν ἐλευκαίνοντο ῥέεθροις.

(Dionysiaca, l. 45. p. 774.)

The sacred allusions in Holy Writ, which resemble these miracles of the Bacchanalians, will be hereafter considered in my Final Essay on the Bacchæ.

N° XXIV.

Verse 725. Πᾶν δὲ συνεβόηχεν ὄρος.

All the Mountain danced

784. To their wild revelry.

THESE words of Euripides, contrasted with a line of Æschylus, constitute the subject of a curious criticism of Longinus, which has never yet in my judgment been explained: It is essential for the clear comprehension of the Reader to trace the principal object of this Critick, where they occur, and to develop his preceding observations, before he enters on the particular comparison of the two passages in the Dramatick Poets: That Section in his Treatise on the Sublime¹ is entirely appropriated to the discussion of Visions, or Images; and he defines these according to the prevailing and not the general sense of the word *Φαῖσσιαι*, “when you seem under enthusiasm and passion to behold what you describe, and submit it to the eyes of the Hearer².” After this definition, he distinguishes the different objects of Poetical and Rhetorical Visions: The former he pronounces to aim at surprise, as their final purpose, and the latter at illustration: Yet both, according to his idea, in common aspire at the intent of striking

¹ Sect. 15. Ed. Pearce, p. 92.

² “Ὅταν ἂν λέγῃς, ὑπ’ ἐνθουσιασμῷ καὶ πάθος βλέπειν δοκῇς, καὶ ὑπ’ ὕψι τιθῇς τοῖς ἀκροῦσιν. (Id.) See also the corresponding definition of the αἱ φαῖσσιαι, or visions, by Quintilian. (Instit. Orat. l. 6. c. 2. vol. 1. p. 523. Ed. Burman.)

the

the mind³: He next produces two passages from Euripides with a view to elucidate this subject: The first occurs in his Tragedy of Orestes, where this Prince is represented, after the murder of his Mother Clytemnestra, beholding from his disordered Imagination “the Furies with their bloody visages and serpentine locks, actually leaping on him⁴:” The other is extant in the Iphigenia in Tauris, where Orestes is also described, as agitated with the same frantick horrors of mind⁵: Here Longinus asserts, “that the Poet himself saw the Furies, and has almost compelled even his Hearers to behold his own vision⁶:” Euripides therefore, continues he, has uncommonly exerted himself to express in his Tragedies the two passions, Madness and Love, and has been most remarkably successful in these; yet he is not without courage in attempting even Images of other kinds: Though his Genius was by no means naturally sublime, he has forced his nature himself in many instances into a tragical spirit, and in each of those elevated passages, as the Poet says⁷,

Lash'd by his tail his heaving sides resound,
He calls up all his rage.

(Pope's Il. 20. V. 218.)

This

³ Τὸ μὲν ἐν ποιήσει τέλος ἐστὶν ἔμπληξις, τὸ δ' ἐν λόγοις ἐνάργεια· ἀμφότεραι δ' ὅμως τῆς ἐπιζητήσεως, τὸ συγκεκινημένον. (Id.) I have translated ἐνάργεια, illustration, on the authority of Quintilian, who informs us, that it was so rendered by Cicero: Insequetur ἐνάργεια, quæ a Cicerone illustratio & evidentia nominatur. (Institut. Orat. l. 6. c. 2. Id. p. 524.)

⁴ V. 255.

⁵ V. 291.)

⁶ Ἐνταῦθ' ὁ Ποιητὴς αὐτὸς εἶδεν Ἑρινύας· ὁ δὲ ἐφαντάσθη, μικρὸν διὸν διασασθαι καὶ τὰς ἀκρόνιαις ἐνάγκασεν. (Id. p. 94.)

⁷ Ἔστι μὲν ὅν φιλοπονώτατος ὁ Εὐριπίδης δύο ταυτὶ πάθη μανίας τε καὶ ἔρωτα· ἐκτραγῶδεσαι, καὶ ταύτοις, ὡς ἂν οἶδ' εἰ τισιν ἑτέροις, ἐπιτυχέστατος· ὁ μὲν ἀλλὰ καὶ ταῖς

This animated comparison of Longinus is borrowed from the 20th Iliad of Homer, where Achilles, returned to the battle and opposed by Æneas, is said to resemble a Lion, "who views his Enemy at first with scorn, but struck by the spear of some valiant youth turns, foams, and lashes himself into vengeance:" After this general character of Euripides, the Critick proceeds to confirm his subject of Poetical Vision by citing a beautiful fragment from the Phaeton of our Poet, where Apollo is represented, delivering to his Son the reins of his chariot, and advising him on the path of his Journey*: Here the impetuosity of youth and the anxiety of paternal affection is finely painted: "Would not you say, exclaims Longinus, that the soul of the Poet also mounted the car, and flew together with the Horses, participating of one common danger? For were it not itself wafted with a velocity equal to this heavenly career, it could not have conceived images like these: Such also are the descriptions in the Cassandra of this Poet:" Here he produces only a hemistick of the lines, to which he alludes, and as this Tragedy of Eu-

ταῖς ἄλλαις ἰπιτίθεται φαλασσίαις ἐκ ἄτολμος· ἥκιστα γὰρ τοι μεγαλοφύης ἦν, ὅμως
τὴν αὐτὸς φύσιν ἐν πόλλοις γενέσθαι τραγικὴν προσηνάγκασι, καὶ παρ' ἱκαῖα ἐπὶ τῶν
μιγέθων, ὡς ὁ Ποιητής,

Οὐρῇ δὲ πλευράς τε καὶ ἰσχίον ἀμφόλινωθεν

Μαρίεται, εἰ δ' αὐτὸν ἐπὶ ῥύμῃ μαχίσασθαι.

(Id. p. 96.)

* Id. p. 96 & 98.

9 "Αρ' ἐκ ἂν εἴποις, ὅτι ἡ ψυχὴ τῷ γράφοις συνεπιβαίνει τῷ ἄρματος, καὶ συγκιν-
δυνύουσα τοῖς ἴπποις συνεπέρωται; ἢ γὰρ ἂν, εἰ μὴ τοῖς ἑρανοῖς ἐκείνοις ἔργοις
ἰσοδρομεῖσα ἐφέροιο, τοιαῦτ' ἂν ποτε ἐφαντάσθη. Ὁμοῖα καὶ τὰ ἐπὶ τῆς Κασσάνδρας
αὐτῇ,

Ἄλλ', ὃ φίλιπποι Τρῶες. (Id.)

ripides

ripides has not descended to posterity, we are unable to enjoy those beauties, which were the immediate object of the admiration of Longinus: "But Æschylus, continues the Critick, has made daring attempts in these Heroick Visions, as in his Seven against Thebes, where the Generals without remorse mutually oblige themselves by one common oath to die together ¹⁰:" After citing some noble lines from this Tragedy in proof of his assertion, "But this Poet, he adds, sometimes produces sentiments unfinished ¹¹, and as it were, uncared ¹², and unsoftened: Yet Euripides advances to the brink of this danger through his emulation of him: And in Æschylus the Palace of Lycurgus is agitated in a wonderful degree by a sacred impulse on the appearance of Dionus;

Ἐνθροῶν δὴ δῶμα, βακχεύει ζέγη.

The Dome was frantick, and the roof convuls'd
With Bacchick frenzy.

Le Palais en fureur mugit à son aspect ¹³.

But

¹⁰ Τῷ δ' Αἰσχύλῳ φαίλασις ἐπιτολμῶντος ἡρωικωτάταις, ὅσπερ καὶ οἱ Ἐπὶ ἐπὶ Θήβας παρ' αὐτῷ, τὸν ἴδιον αὐτῶν πρὸς ἀλλήλους δίχα οἴκῳ συνομνύμενοι θάνατον ἰνὸς μέντοι ἀκατεργάστους καὶ οἰοῦντο ποικιλεῖς τὰς ἰννοίας καὶ ἀμαλάντες φέροντες, ὅμως αὐτὸν δ' Εὐριπίδης κἀκείνοις ὑπὸ φιλοτιμίας τοῖς κινδύνοις προσβιβάζει. Καὶ παρὰ μὲν Αἰσχύλῳ παραδόξως τὰ τῷ Λυκέρῳ βασιλεία κατὰ τὴν ἐπιφάνειαν τῷ Διονύσῳ θεοφορεῖται. (Id. p. 99 & 100.)

¹¹ The original ἀκατεργάστους exactly answers the incompositus of the Romans, which is the very epithet, applied by Quintilian to Æschylus,

Sed rudis in plerisque et incompositus.

(L. 10. c. 1. vol. 2. p. 897. Ed. Burman.)

¹² Here the original word, ποικιλεῖς, implies the resemblance to the rude vellus, or the fleece in its rough state: Since I know of no established epithet in the English Language, which could convey the precise term, I have ventured to coin the word, uncared, in order to preserve the idea of Longinus.

But Euripides has expressed the same sentiment in a different manner, having softened it thus ¹⁴ :

Πᾶν δὲ ξυνεβάκχευσ' ὄρος.

All the Mountain danced
To their wild revelry.
La Montagne à leurs cris répond en mugissant ¹⁵.

Having

Longinus. The Author of the Dialogue de Oratoribus, which has been attributed to Tacitus and to Quintilian, has a phrase, which bears great resemblance to it, *impexam antiquitatem*. (C. 20.) And Tanaquil Faber, in his Note on this passage of Longinus judiciously cites the reply of an old School-master, when an illiterate Pupil was delivered to him, in order to be instructed in the elements of education, *πόκειν δ' ἀλύω, crassiora et rudiora vellera non subigo*, it is not my business to card the coarse wool.

¹³ This is the version of Boileau in his Translation of Longinus, but Monsieur Dacier asserts in his remarks on that translation, "that the word *mugir* does not appear strong enough to express alone the *ἰθυσίᾳ* and *βακχεύειν* of Æschylus; for they not only signify *mugir*, but also convey the idea of being shaken with violence and agitation: Though it is a folly, adds he, to aspire at attempting a verse better than Monsieur Despréaux, 'I will not scruple to declare, that the line of Æschylus would be perhaps better translated in regard to sense in this manner :

Du Palais en fureur les combles ébranlés

Tremblent en mugissant.

(Oeuvres de Boileau, tom. 2. p. 39. Ed. Amst. 1718.)

The English Translator Smith renders it,

The frantick Dome and roaring Roofs convuls'd

Reel to and fro, instinct with rage divine.

(Ed. 1743. p. 43.)

¹⁴ Ὁ δ' Εὐριπίδης τὸ αὐτὸ τῷ ἑτέρως ἐφηνόνας ἐξηφώνησε. (Id. p. 100.) In all the Editions of Longinus it is printed *ξυνεβάκχευσ'*, instead of *συνεβάκχευσ'*, as it ought to be.

¹⁵ This line of Boileau is also corrected by Dacier.

La Montagne sebranle, & répond à leurs cris.

(Oeuvres de Boileau, tom. 2. p. 39. Ed. Amst. 1718.)

The Pere Brumoy renders it, Tout leur paroissoit danser, la Montagne même, and remarks in his Note, Euripide a voulu marquer l'ivresse, qui fait

Having thus traced the criticism of Longinus, it remains to consider the opinions of the Commentators on these contrasted passages of Æschylus and Euripides, and then to explain my own idea of them: The Criticks conceiving, that Longinus here intended, to censure both the Dramatick Poets, though Euripides in a less degree than Æschylus, have perplexed themselves to discover the foundation of his nice criticism and the latent cause of his delicate distinction. Tanaquil Faber imagines, "that the word ἐνθουσιᾶν, used by Æschylus, is softer than the συμβαλλχεύειν of Euripides ¹⁶: But Tollius supposes the difference to consist in the two words βαλλχεύει and συμβαλλχεύει, for the expression is softer, according to his idea, to be mad in concert with others, than to be hurried singly by instinct into a state of fury ¹⁷: Yet this Editor in his French Note, annexed to the Translation of Longinus by Boileau, declares that he cannot discover, that this Critick had so much reason, as he imagined, in preferring this soften-

fait que tout semble tourner ou s'ébranler. (Le Theatre des Grecs, tom. 5. v. 18.) Our English Translator, Smith, has the following lines:

The vocal mount in agitation shakes,
And echoes back the Bacchanalian cries.

(Ed. 1743. p. 43.)

¹⁶ Cur autem dixit Longinus suavius eandem sententiam ab Euripide expressam fuisse quam ab Æschylo? Hæc causa est, quod ἐνθουσιᾶν usurpavit Æschylus, Euripides autem συμβαλλχεύειν. These Notes were first printed in 1663 in the Edition of Longinus by Faber, and they are also inserted in the Edition of Longinus by Tollius.

¹⁷ Fallitur Faber, cum suavitatem majorem in Euripidis, quam Æschyli versu esse opinatur, eo quod hic ἐνθουσιᾶν, ille συμβαλλχεύειν dixerit: Consistit enim in mutatione vocis βαλλχεύειν in συμβαλλχεύειν, adeoque in ipsâ sententiâ: Suavius enim est cum aliquo insanire dici, quam solo ejus instinctu, ad furorē abripi: Vis illa Dei societate furoris temperatur, sic ut voluntate potius, ac lubidine ex hilaritate progeneratâ, quam motu numinis concitantis, festum illud a montibus celebrari videatur. (Ed. 1694. p. 114.)

ing

ing by Euripides of the rude and unpolished expression in Æschylus, since it was the universal sentiment of almost all the Pagans, that every thing, not only edifices and palaces, but even mountains, were moved and trembled at the apparition of the Gods: It is not however, continues he, the whole sentiment, but only the word βακχίαι, compared with συμβακχίαι, as I have mentioned in my Latin Remarks, which displeased Longinus¹⁸. Our English Editor, Bishop Pearce, explains the reason, "because Æschylus makes the house itself to be inspired with Bacchick enthusiasm while Euripides produces something softer, since he attributes no other circumstance to the Mountain, but the echo of the shouts of the Bacchanalians¹⁹."

These are the different²⁰ explications of the Criticks on this passage of Longinus, and they are all founded on the mistaken supposition of an implied censure of the contrasted

¹⁸ Mais je ne trouve pas que Longin ait ici autant de raison qu'il croit, de preferer cet adoucissement d'Euripide à l'expression trop rude, comme il l'appelle & mal polie d'Eschyle: Car c'étoit le sentiment universel de presque tous les Païens, que dans les apparitions des Dieux tout se mouvoit & trembloit, non seulement les édifices & les palais, mais les montagnes même.— Mais, comme je l'ai dit dans mes remarques Latines, ce n'est ni toute la pensée, ni le mot *ἰβησις*, comme Monsieur le Fevre a cru, mais le seul mot *βακχίαι* qui deplait à Longin. (Id. p. 302.)

¹⁹ Æschylus ipsam domum facit bacchari & instinctam esse: Euripides verò mollius quiddam suaviusque profert, cum nihil aliud monti tribuit, nisi quòd bacchantium voces recinat. (P. 100. Ed. 1752.)

²⁰ There is however the following Note of the Editor More in the German Edition of Longinus, printed at Leipzick in 1768: Quod Æschylus inanimatæ rei per se tribuerat, id Euripides Bacchis quidem relinquit; cum monte autem sic communicat, ut eum dicat *συμβακχίαι*, imitari & adjuvare *ἰβησις*; tremiscit enim Mons & reboat inter clamores Bacchantium (p. 103.) But this definition of *συμβακχίαι* is unwarranted, and the latter part of the Note corresponds in idea with Dr. Pearce. Our last English Editor of Longinus, Toup, has no remark on this passage.

lines of Æschylus and Euripides : But it appears to me by a diligent attention to the original context of this chapter of Longinus, that he never intended any censure, but on the contrary an encomium on both the Dramatick Poets by the citation of these respective passages : The error lies in supposing, that after the assertion of the Critick in the preceding sentence, that Æschylus and Euripides were both sometimes guilty of sentiments unpolished, unprepared, and unsoftened, he illustrates this opinion by the example of these contrasted versës : But the professed object of this chapter of Longinus is to demonstrate the beauty of Visions, Poetical and Rhetorical, by producing select Images from admired Authors ; nor is there a single instance, contained in the whole chapter, which displays the contrary effect by a direct, or implied, censure : Here therefore the Critick, having mentioned already four fine passages from Euripides, and one in Æschylus, proceeds to cite another example of the beauty of Vision in the last Poet by the line,

Ἐνθυσία δὴ δάμα, βαρυχεύει ζέφυρον.

And then he immediately subjoins the parallel image of Euripides, struck with the resemblance of it ;

Πᾶν δὲ ξυνεβαίνχενος ὄρος.

This he admires equally, as an instance of the sublime, but observes, that it is more softened than the other, without approving perhaps or condemning this alteration, but submitting it only to the judgement of the Reader : The sentence therefore, containing these parallel passages, and com-

mening with the copulative conjunction, *καὶ* *παρὰ μὲν Αἰσχύλῳ*, is connected with the preceding citation of those admired lines from the Seven against Thebes; and the intermediate assertion, that Æschylus and Euripides are sometimes guilty of rude and unpolished sentiments, is to be construed, as a parenthesis, which is not followed by any example, illustrating that censure: For had that been the intention of Longinus in producing these parallel lines, he would have commenced the sentence, containing them, by some word adapted to the purpose, as *ὥς* for instance, and not by the copulative conjunction, *καὶ*, which would, according to that construction of the context, be very awkwardly ²¹ applied to the immediate sentence antecedent: But this interpretation is also confirmed by an attention to the subsequent words, beginning, "*Ἀκρῶς δὲ καὶ ὁ Σοφοκλῆς, &c.*" And Sophocles too has nobly succeeded in these visions in his dying Oedipus, where he buries himself in the midst of divine prodigies, and on the resailing of the Greeks from Troy, where the spectre of Achilles from his Tomb appears to those, who were meditating this return ²²:" Here we im-

²¹ Thus Tollius in his Latin Version erroneously renders the Greek, *καὶ*, by *Velut quum*: And Boileau in his French Translation has adopted the same error, *Par exemple dans Eschyle, &c.* (Vol. 2. p. 39.) Dr. Pearce and Toup are the only Editors of Longinus, who faithfully retain *Et* to correspond with *καὶ* in their Version: The late German Editor, More, has entirely omitted this connecting particle, and our English Translator, Smith, has done the same; but we may collect from his Note, that he imagines the passage of Æschylus to be here censured, since he asserts, "that there is a daring with an expression of a harsh sound on account of its Antiquity in Spenser's Fairy Queen, which may parallel that of Æschylus." (Smith's Longinus. Ed. 1743. p. 43 & 151.)

²² "*Ἀκρῶς δὲ καὶ ὁ Σοφοκλῆς ἐπὶ τῷ θνήσκοντι Οἰδίπῳ καὶ ἑαυτὸν μετὰ δόσημίας τινὸς θάπτοντος παρὰ νύκτα, κατὰ τὸν ἐπὶ τῷ ἑλάνῳ ἐπὶ τῷ Ἀχιλλεύῳ προφαινόμεν τοῖς ἀναγομένοις ὑπὲρ τοῦ τάφου.*"

mediately

mediately discover, that Longinus connects in the closest manner by the apposite Greek Particles the two admired passages of Sophocles, with the preceding parallel lines of Æschylus and Euripides, which he has extolled, as displaying the beauty of Images; but had he intended to censure them, he would never have connected the sentence with Ἀκρως δὲ καὶ ὁ Σοφοκλῆς, “And Sophocles too;” for such a connexion would have been incoherent and ungrammatical: Besides, according to my interpretation, Longinus, having already cited two beautiful passages of Æschylus, alludes to two others of Sophocles, corresponding in regard to the object of Images; but if we admit the supposed idea of an implied censure in the line of Æschylus, relating to the Palace of Pentheus, that Poet, whom the Critick has just pronounced, as the most daring in Heroick Visions, will be here illustrated by a single instance only, while Euripides has four, and Sophocles two passages, selected from their respective Tragedies; Hence too the whole difficulty, arising from verbal criticism, will, according to my construction of the true meaning of these parallel lines of Æschylus and Euripides, instantly vanish; nor shall we be obliged to enter into the delicate distinctions of the Commentators, nor suppose with Faber, that ἐνθουσιᾷ is here compared with βακχεύει, or βακχεύει contrasted with συμβακχεύει, as Tollius imagines, or the echo of a Mountain put in opposition to the agitation of a Palace, according to the idea of Dr. Pearce, since the Greek Critick will here commend both these respective lines, as presenting sublime images, though the latter he asserts to be softened in comparison with the former: And whether

this softening quality lies concealed in the sentiment or language, or whether it was, according to the ideas of Longinus, inherent in both, which supposition I am rather inclined to adopt, it is a matter of little consequence, since neither passage, as I contend, is produced with a view to censure. If after this investigation any shadow of doubt should remain, the only mode of decision is to consider, whether other passages, precisely corresponding in ideas to these parallel lines of Æschylus and Euripides, are to be found in eminent Authors, where no objection was ever made to them: Now I appeal to Virgil, whose images and expressions, though sublime, have been always allowed by the universal consent of Mankind to be remarkably chaste and polished: And yet do we not find, that upon the prayer of Æneas in the Temple of Apollo at Delos to grant him a divine symbol,

Tremere omnia visa repente,
Liminaque laurusque Dei, totusque moveri
Mons circum, & mugire adytis cortina reclusis?

(Æn. 3. v. 92.)

Here we perceive a general tremor of the Temple, the motion of the whole Mountain, and the echo from the oracular recess of the shrine: Every Reader must discover the striking resemblance of these images to those in question, and produced by the same cause, the appearance of the God: But this Epick Poet on another occasion concludes a simile of two rival Bulls, engaged in combat against each other, with this expressive hemistick;

Gemitu nemus omne remugit.

(Æn. 12. v. 722.)

Loud

Loud cries and roaring sounds rebellow through the woods.

(Dryden. *Æn.* B. 12. v. 1051.)

And what is this, but a literal version, according to the ideas of Dr. Pearce²³, of these words of Euripides,

Πᾶν δὲ συνεβόηχυσ' ὄρος ?

Thus in another passage of the *Æneid* a similar expression occurs, where Turnus sinks under the weapon of *Æneas* :

Totusque remugit

Mons circum, & vocem latè nemora alta remittunt.

(*Æn.* 12. v. 929.)

These few instances, though many others might be added, are alone sufficient to prove, that no inherent bombast, or any other defect, is contained in the parallel lines of *Æschylus* & *Euripides* : I cannot however dismiss the Reader without informing him of my obligations to Mr. Potter, the English Translator of these Dramatick Poets, who communicated to me in the course of correspondence on this subject some important information, relative to this interpretation of the Criticism of Longinus ; and I am particularly indebted to him for the inference, which I have derived from the subsequent sentence, regarding *Sophocles* : He is of opinion, “ that Longinus praises *Euripides* for preparing the mind of the Reader in this instance for the boldness of the idea, and that the position of the words

Πᾶν δὲ συνεβόηχυσ' ὄρος,

²³ Totus Mons Bacchantibus assonuit. (Ed. Longin. 1752. p. 100.)

And the conjunctive preposition *σύν* give this effect, and stand in contrast to the

Ἐνδοσιᾷ δὲ δῶμα, βακχεύει ζέγη

Of Æschylus, where the boldest of the idea rudely forces itself upon you, and rushes in without knocking at your door:” These are his own words, contained in a letter to me, which I have his permission here to insert; and he concludes by observing, “that the design of Longinus was to recommend the delicate melting of the tints into each other; and that he mentions the same thought, as prepared and softened by Euripides, without any censure of the thought, but with some approbation of the softening.”

Since the preceding part of the Chapter of the Græcian Critick, here analyzed, contains some interesting intelligence on the general character of Euripides, independent of the illustration of the immediate line in question, I trust that the Reader will not think the above investigation, *ἀπρὸς Δίονυσον*, unconnected with the subject of my Commentary on this Dramatick Poet, and exclaim in the words of Lucian,

*Ἀλλὰ τί πρὸς τὸν Δίονυσον ἔτος ὁ Διόνυσος*²⁴;

²⁴ Bacchus, tom. 3. p. 79 & 80. Ed. Hemster.

N° XXV.

Verse Θᾶσσαν δὲ διαφορῶντο σαρκὸς ἐνδυτὰ,
 746. Ἥ σὺ ξυνάψαις βλέφαρα βασιλείοις κόραις¹.

Afunder were they rent,
 803. Ere thou couldst close thy royal eyelids down.

T H E R E is not a more sublime passage in Euripides, than this description of Bacchanalian frenzy : Nothing can better illustrate the truth of that assertion of Longinus, contained in my preceding Note, that the Genius of our Poet is sometimes elevated, and lashed into courage, though the natural inclination of it did not lead to the sublime. These barbarous instances of inhuman fury, exercised by the female Voraries of Dionusus against the innocent brute creation, became an essential characteristick of their extravagant profession : Thus Agathius, author of a Greek Epigram in the Anthologia, represents a Bacchanalian expressing her devotion, “ as having severed the breasts of mighty Bulls, and exulting in her victory over Lions, whose heads she had carried, as the object of her diversion :”

Βασσαρὶς Εὐρυνόμῃ σκοπελοδρόμος, ἥ ποτὲ ταύρων
 Πολλὰ τανυκράϊων ζέρναι χαίραζαμένη,

¹ These words, poetically applied to the pupils of the eyes of Pentheus, are coldly and fantastically imagined by Dr. Musgrave to allude to the three royal Daughters of Cadmus; and then, instead of their natural connexion with the line, to which they belong, they must be construed with the preceding one, referring to διαφορῶντο.

Ἡ μέγα καυχάζουσα λεοντοφόνους ἐπὶ νίκαις
 Παίγνιον ἀτλήτης θηρὸς ἔχουσα κάρη.

(L. 6. c. 5. ep. 3. v. 4.)

Thus also Glaucus, Author of another Epigram in the same collection on a finé statue of one of these frantick Females, calls it,

Θαῦμα χιμαιρόφρον, Θυάδα μαυρομέναν.

(L. 4. c. 3. ep. 5. v. 4.)

And Callistratus in his Images, on the same subject of a statue of a Bacchanalian, annexes to it the appendage of a heifer, as a symbol of her inflamed Madness². In conformity with this custom, Catullus in his picturesque description of the different employments of the Bacchick Females paints a party of them engaged in tossing the limbs of a mangled Heifer ;

Pars e divulso raptabant membra juvenco.

(Carm. 63. v. 257.)

And Ovid makes his Thracian Mænades, who were preparing to murder Orpheus, display the prelude of their fury by the divulsion of large Oxen, before they wreaked their vengeance on the Bard ;

Quæ postquam rapuere feræ, cornuque minaci
 Divellere boves, ad vatis fata recurrunt.

(Met. l. 11. v. 38.)

Thus

² Ἀλλὰ τι σφάγιον ἔφειν, ὅσπερ εὐάζουσα, πικροτέρας μανίας σύμβολον· τὸ δὲ ἦν χιμαίρας τὸ πλάσμα. (Stat. c. 2. p. 892. Ed. Olear. Philott. &c.)

¹ There is also inserted in the Antiquité Expliquée of Montfaucon a beautiful Figure of a Woman, whom he calls a Bacchanalian, holding a reluctant Bull by

Thus Lucian, according to this idea, affirms, "that the herds were seized and torn asunder, when alive, by these Women³." But the most circumstantial and elaborate description of this Pagan Scene, next to Euripides, occurs in Nonnus, who represents in two passages his Bacchanalian Crew imbruing their hands in animal gore, particularly in that of Bulls, and in severing their respective hides :

"Ασχηλα μαινομένοιῳ δορῆς ἑδράξατο ταύρεσ'
 Καὶ βλοσυροῖς οὐλύχεσσι χαραιοσσομένης ἀπὸ δειμῆς
 Ταυρεῖνν ἀτόρηλον⁴ ἀπεφλοῖωσε⁵ καλύπτειν,
 "Ἄλλη δ' ἔγκαλα πάῳα διήφυσεν⁶.

(Dionysiaca, l. 14. p. 266. Ed. Falken.)

by a halter, fastened to one of its horns: La Baccante qui tient un taureau lié par les cornes, & qui s'efforce de l'arrêter, malgré les secousses qu'il donne pour s'enfuir, cette Bacchante dis-je est un chef d'œuvre de l'art. (tom. 1. part 2. p. 253. & pl. 164. fig. 3.) But I am inclined to think, that the learned Benedictin is here mistaken in imagining this Figure a Bacchanalian, since there is too much female softness in her countenance to favour this supposition.

³ Τὰς δ' ἐν αἰμαίνεσι διαπᾶσθαι ἤδη ὑπὸ τῶν γυναικῶν καὶ διασπᾶσθαι ἐν ζώνῃα τῶν θρέμμασι. (Bacchus, vol. 3. p. 77. Ed. Hemster.)

⁴ This word, derived from *τορέω* *penetro*, may signify *non penetratum*; but neither *τόρηλος* or *ἀτόρηλος* is to be found in any Lexicon: If it were not for the constant Dactylic Measure of Nonnus, I should offer to read *ἀτερήλον* *non foratum*, or the unpierced hide.

⁵ This word signifies *decorticavit*, and is the conjecture of Falkenburgius in his Edition of Nonnus. (P. 880. Ed. Antwerp. 1569.) I have here inserted it instead of the printed *ἀπεφλοῖωσε* in the Text of the Poet, because that is no where else to be found, and is unsupported by any derivation.

⁶ This also is the conjecture of Falkenburgius, which I have here substituted instead of the printed *διηφίσεν* in the Text of Nonnus and for the same reason, as mentioned in my last Note: But *διήφυσεν* has the authority of Homer, and is used in the *Odyssey* in the apposite sense of *exhaust* or *excidit*,

Πελλὰν δὲ διήφυσεν σάρκος ὀδόντι.

(L. 19. v. 450.)

See also H. Steph. Thesaur. Appendix. to n. 4. p. 755.

Ὡν ἡ μὲν βοέην αἰγέλην δαίτρευσ' αἰοταύρων
 ῥινοτόρῳ, καὶ χεῖρας ἑαὶς μινῶα λυθρῶ
 ταυρεῖην ὀνύχεσσι διασχίζουσα καλύπτειν,
 Τρηχαλέην, ἑτέρη δὲ δαφαινέην· κορύμβῳ
 εἰροπόκων ἄρρηκτα διέτμαγε πάσσα μύλων,
 Ἄλλη δ' αἶγας ἔπεφνε, ἐφοινίσσοντο δὲ λύθρῳ
 Διμαλέαις λιβαῖδεςσι δαίζομένης ἔτι ποίμνης.

(Id. l. 25. p. 774.)

I flatter myself, that the learned Reader will pardon the frequency and length of citations in my Notes on this Tragedy from the Dionysiacks of Nonnus, since the coincidence of the subject of that Poem with the Bacchæ of Euripides presents many corresponding sentiments and expressions; and it is very remarkable, how few of these in comparison with their number have been already noticed by any former Commentator of our Poet: I might add too, that the scarcity of the Editions of Nonnus, and the entire ignorance of most Readers in regard to this neglected Author, plead an additional apology in my favour. I confess that I am no enthusiastick Admirer of him, for though he has certain passages, which glow with poetical fervour, yet his total neglect of unity of design, his desultory mode of composition, his prolix descriptions, and his monotony of metre, though flowing with the soft dactyl, unite to lower his reputation in my judgement: But such are the wonderful resources of the Greek Language, and so enchanting are its powers of harmony, that it is scarce possible for any Poet, who has been fortunate enough to have employed it, not to reward the elegant Reader for the pains of contemplation.

Nº XXVI.

N° XXVI.

Verse Καπενώτιζον φυγῇ
 763. Γυναῖκες ἀνδρας ἐκ ἄνευ θεῶν τινος.

By female hands

822. Men vanquish'd, not without some God.

HERE Euripides again presents to the contemplation of the Reader other Miracles, annexed to the Female Bacchanalian: The first, which he mentions in a preceding line, is the marvellous power of carrying any burden whatever without falling to the earth, though unsupported by any attachment to their shoulders¹: Thus Nonnus represents her in the picturesque attitude of seizing an Infant, and of bearing it aloft, though unfastened, immoveably fixed;

Ἄλλη δὲ τριέτηρον ἀφαρπάξασα τοκῆος
 Ἀτρομον ἀσυφέλικτον ἀδῶμιον ὑψόθεν ὤμων
 Ἰσαλο καθίζουσα μεμνηνότες παῖδας θυέλλαις
 Ἐζόμενον, γελῶντα, καὶ ἐπίπλητα κονίη.

(Dionysiaca, l. 45. p. 774. Ed. Falken. 1569.)

The next miracle is the flame of lambent fire in the locks of these Votaries, which plays without burning them²: I do not recollect any parallel passage, where the same prodigy is applied to the Bacchanalian; but it recalls to our memory

¹ V. 754.

² V. 757.

the historical anecdote, recorded in the Roman History³, of Servius Tullius, which Virgil has attached with no less policy than poetry to his young Ascanius :

Ecce levis summo de vertice visus Iuli
Fundere lumen apex, tractuque innoxia molli
Lambere flamma comas, & circum tempora pasci :
Nos pavidī trepidare metu, crinemque flagrantem
Excutere, & sanctos restinguere fontibus ignes.

(Æn. 2. v. 686.)

The last phenomenon, here exhibited, displays the ineffectual effort of the pointed spear⁴, and the contrary efficacy of the female thyrsus⁵ : Hence these frantick Women by the visible power of the Deity were Conquerors of their male Antagonists⁶ : Thus Nonnus represents them :

Καὶ ἀμπελόσσαν ἀκωκὴν
Βασσαρὶς ἠκόνηζε· μελαρρῖνι δὲ γενέθλης
Ἄρσεναι πολλοὶ κάρηνα δαΐζετο θήλει θυρσῶ.

(Dionysiaea, l. 14. p. 267. Ed. Falken. 1569.)

Σιδηφόρος δὲ μάχηταις
Χερσὶν ἀθωρήκοισιν ἐμαὶ κλέινεσι γυναῖκες.

(Id. l. 46. p. 780.)

³ Erige te, Deosque duces sequare, qui clarum hoc fore caput divino quondam circumfuso igne portenderunt. (Liv. l. 1. c. 41.)

Signa dedit Genitor, tum cum caput igne corusco
Contigit, inque comâ flammeus arsit apex.

(Ovid. Fast. l. 6. v. 636.)

See also Florus, l. 1. c. 6. Dionys. Halicar. l. 4. Plin. Hist. Nat. l. 2. c. 107. sect. 111. & l. 39. c. 27. sect. 70. Val. Maximus, l. 1. c. 6. n. 1.

⁴ V. 760.

⁵ V. 762.

⁶ V. 763.

N° XXVII.

N° XXVII.

Verſe 786. Πείθῃ μὲν ἔδεν τῶν ἐμῶν λόγων κλύων.

What I have told thee, Pentheus, hath not pow'r
846. To move thee.

HENCE the remainder of the Dialogue in this Scene continues in all the printed Editions of Euripides to be held between the Meſſenger and Pentheus: But we may collect from the internal evidence of the Characters, Sentiments, and Language, that this appropriation of the different ſpeeches is manifeſtly corrupt: And the Dialogue ought to proceed between Pentheus and Bacchus inſtead of the Meſſenger: The arguments in favour of this new arrangement are indeed unanſwerable, and I will here ſtate them collectively for the ſatiſfaction of the Reader.

It appears from the preceding ſpeech of Pentheus, that he commanded the Meſſenger to fly to the Eleſtran Gate¹ in order to ſummon his Cavalry and Infantry to attend him: For as no other Perſon, except Bacchus and his Chorus, was on the ſtage, we muſt conſtrue the injunſtion, as addreſſed to him: And it would be a flagrant violation of decorum to ſuppoſe, that this Vaſſal would dare to diſobey the order of his Sovereign: After his departure to execute the royal commiſſion, the Dialogue paſſes between Pentheus and Bacchus; and the God here aſſerts in the ſubſequent line, that

¹ V. 779. See Heath on V. 783 & 784, and Muſgrave on V. 794 & 795.

he had before received ill treatment from the King²: This declaration refers with propriety to the former imprisonment of this disguised Deity in the Play, as the Lydian Stranger, but has no connexion whatever, if contained in the mouth of the Messenger: The immediate reply of Pentheus is also an additional confirmation of the same remark; for he alludes to the escape of Bacchus from prison³. In another line the Messenger, according to the absurd error of the printed text, is made to assert to the royal Pentheus, "that himself is engaged with an intractable Stranger⁴:" Such a speech is totally incompatible with common sense and propriety; but applied by Pentheus to Bacchus is in perfect harmony, and corresponds with the rest of the Drama: The next supposed declaration of the Messenger contains an offer to bring without arms the Female Bacchanalians to Pentheus⁵; and is this engagement consistent with an humble uninitiated Shepherd⁶? On the contrary, it is admirably adapted to the disguised Deity, the favourite Leader of his Mænades: And we have even the express sanction of the Poet himself in support of it, since the Messenger in the subsequent scene asserts, that the Stranger was the Conductor of him and Pentheus to the spectacle of the Votaries⁷: The inference, flowing from this argument, has been unnoticed by any Commentator. The Messenger next acknowledges his compact with the God⁸, and asserts, that Dionusus had

² V. 786. See the Notes of Heath and Musgrave on the passage.

³ V. 791. See the above-mentioned Notes.

⁴ V. 799. See the respective Notes of Heath and Musgrave.

⁵ V. 803.

⁶ V. 676 & 718.

⁷ V. 1045.

⁸ V. 307.

instructed

instructed him⁹; but it is evident from the preceding narration, delivered by him, that instead of being a professed Votary of Bacchus he had acted, as a Spy, with a view to explore the Female Revellers on Mount Cithæron¹⁰, and even to arrest Agave¹¹: He also offers to invest Pentheus with all the Bacchanalian accoutrements¹²; but the God himself expressly informs us, that this shall be his own¹³ task; and consequently we may fairly infer, that both speeches should be delivered by the same Person. "Yet it may seem strange perhaps, says Heath, and scarcely probable, that Pentheus should now trust Bacchus, or adopt the advice of him, whom he had so lately imprisoned, as an Impostor, and had consigned to death: We must here however suppose, continues he, that Pentheus was no longer master of his reason, but had begun to be frantick in consequence of the internal power of the God, operating in him, and confounding his intelligent mind¹⁴:" We may also add to this judicious remark of the learned Critick, that it appears from the preceding part of the Play, where Pentheus mistakes Bacchus for a Bull¹⁵, that he had already discovered symptoms of insanity, and the God in the conclusion of this very scene asserts, that he must inflict a gentle frenzy on the King, since

⁹ V. 823. See the Note of Heath on the line.

¹⁰ V. 718.

¹¹ V. 719.

¹² V. 825.

¹³ V. 855. See also the Note of Heath on the line.

¹⁴ Mirum autem forsan, et minus verisimile videri potest Pentheum jam Baccho confidere, cum eo consilia agitare, ejusque consilia sequi, quem paulo ante ut impostorem, præstigiatores, et publicam pestem carceri incluserat, et morti destinaverat: Sed putandum est Pentheum jam non amplius mentis ac sui compotem esse, sed potentiâ Dei in eo operante ac de mentis statu deiciente insanire cœpisse. (See his Note on V. 841. p. 112.)

¹⁵ V. 611.

he would never consent in his right senses to assume the female garb ¹⁶ :” His whole deportment also proves in the sequel, that he gives a divine sanction to the infatuation of the deluded Monarch. Hence from this connected chain of internal evidence we may pronounce with certainty, that this scene of Euripides has descended to Posterity, miserably disfigured by the Editors, and is now restored by Criticism to its genuine state : The English Translator has with propriety printed the arrangement of the speeches according to the new mode ; and consequently his Reader will not labour under those perplexing difficulties, which deform the Greek Text. The Manuscripts of this Tragedy are now deficient from (V. 750.) as we are informed by Dr. Musgrave in his *Essays* ¹⁷ on Euripides : It is therefore less wonderful, that this error, having been once adopted by the original Editor, should have continued down to the present time ; yet we cannot help expressing our astonishment, that this defect escaped so long undiscovered the acute penetration of many learned and enlightened Commentators. The first, who corrected any considerable error, was Pierfon in his *Verisimilia*, which was printed at Leyden in 1752 : This Critick suggested two verbal amendments ¹⁸ in this scene, and actually discovered in one instance ¹⁹ the mistake of the Speaker, so that it is surprising he proceeded no farther in the detection of the whole : The next was Reiske, who in his *Animadver-*

¹⁶ V. 850.

¹⁷ *Hic denique in Editis, defecerant autem MSSi jam inde a V. 750.* (C. 4. p. 18.)

¹⁸ On V. 815 & 840. L. 1. c. 10. p. 128.

¹⁹ On V. 843. Id. p. 129.

sions on Euripides, printed at Leipzig in 1754, roundly asserts in his concise way without discussing the reasons, "that all the speeches of the Messenger belonged to Dionysus, who imposes on Pentheus under the borrowed character of the Messenger²⁰:" The Notes of Heath on the Greek Tragedians were printed at Oxford in 1762; and the two Treatises of Musgrave on Euripides were published at Leyden in the same year: Both these English Commentators in their respective Latin Notes have entered into the several reasons of the propriety of the new arrangement of the Speakers in this Dialogue; but neither of them has once mentioned Reiske, or speaks of any participation of sentiment on this subject with each other: The Oxford Editor also informs us in his Edition of our Poet, printed at Oxford in 1778, that Mr. Tyrwhitt²¹ likewise discovered the inherent confusion in the constituent parts of this scene: And he observes in his Essays, that it was customary to mark in the Old Manuscripts the Speakers with a different coloured paint or ink; and even this was then only done, when the copies were delivered from the hands of the Transcribers: Hence it happened, that with this omission and without any marks they were sometimes sold to the Purchasers; so that great con-

²⁰ Delenda persona Nuncii; sunt enim Penthei verba: deinde nescio cur Dionysi personam versui 845 adscripserint; nam omnia, quæ Nuncius hactenus dixit, Dionysi fuerunt, qui sub ascidia Nuncii personam imponit Pentheo (Ad Eurip. Bacch. p. 109.) He also observes in the preceding page on V. 797 & 798, Non Penthei sunt, sed Nuncii, seu Dionysi ipse. (Id. p. 108.)

²¹ Idem censet Tyrwhittus, cujus quidem ingenium & acumen nihil eorum fefellit, quæ de turbatis per totam hanc scenam personis supra Lectorem monui. (See his Note on V. 802.)

fusion arose, when a matter of that nicety and doubt, as the distribution of a Drama into parts, depended on the judgment of the Reader : This also was the case, when the rest of the book from the superior quality of the ink easily bore the effect of time, while the Names of the Characters were obliterated : Hence undoubtedly is derived that omission of the Persons in the Manuscripts of Euripides, which I have often found to prevail for half a page, and sometimes for an entire page together ²²."

²² Nam cum usu receptum esset personarum notas minio vel diverso certè atramento appingere, quod tum demùm fiebat, postquam libri ex scribarum manibus exiissent, factum est subinde ut hoc penitus omisso sine ullis notis emptoribus traderentur ; unde magna postea confusio, cum res anceps & subtilis, qualis est Dramatum in partes distributio, ex Lectoris judicio penderet : Idem prorsus eveniebat, evanescentibus post longum tempus nominibus, cum reliquum tamen libri propter atramenti præstantiam facîle ætatem pateretur : Atque hinc proculdubio derivanda est personarum omissio, quam in Manuscriptis Euripidis per dimidium sæpe paginæ, interdum etiam per integras paginas obtinere comperi. (Exercit. in Euripid. c. 4. p. 10.)

N° XXVIII.

Ἡ θυμέμενος

Verse 794. Πρὸς κέντρα λακτίζοιμι θνητός ὢν θεῶ.

Than in rage

855. Spurn at his pow'r, a mortal 'gainst a God.

THE original expression, translated literally, implies, "that I will not kick against the pricks:" This proverbial phrase among the Greeks is consecrated by the most respectable authority: It occurs again in our Poet among the fragments of his Peliades.

Πρὸς κέντρα μὴ λάκτιζε τοῖς κρατῶσί σε.

Ed. Barnes, p. 488. v. 3.

And Æschylus has given his sanction to it in his Tragedy of Prometheus, where Oceanus declares:

Οὐκ οὖν ἔμοιγε χρώμενος διδασκάλῳ

Πρὸς κέντρα κῶλον ἐκτενέας. (V. 323.)

The English Translator has here literally rendered it:

Yet shalt thou not,

If my voice may be heard, lift up thy heel

To kick against the pricks.

(Potter, Æschylus, vol. i. p. 29.)

Even Pindar has not scrupled to admit this Proverb into Lyrick Poetry; for he asserts in his second Pythick Ode,

F f

"that

“ that it is better to bear lightly the burden imposed on the neck, since it is a dangerous method to kick against the pricks :”

Φέρειν δ' ἐλαφρῶς
Ἐπανυχμένιον λαβόντα
Ζυγόν γ' ἀρήγει. Ποτὶ κέντρον δέ τοι
Λακτίζειμεν, τελέθει
Ὀλισθηρὸς οἶμος. (V. 175.)

Here the Scholiast ¹ explains it, “ that it is of no use for a Man to contend with fortune ; and adds, that the metaphor is derived from the Ox, who being pricked by the Plowman, when he is unruly, kicks against the prick, and suffers for it :” But the Scholiast ² on Æschylus defines the Proverb to imply, “ that you should not strike your foot against thorns ;” yet he deduces it in the same manner from the Ox occasioning himself to bleed. Every Reader may probably recollect, that a similar expression occurs in the New Testament, where the Voice said unto Saul,

Σκληρὸν σοὶ πρὸς κέντρα λακτίζειν,

It is hard for thee to kick against the pricks.

(Acts, c. ix. v. 5.)

The Romans also adopted this proverbial phrase, as appears from the Phormio of Terence ;

¹ Μάχεσθαι δὲ τῇ τύχῃ ἄνθρωπον οὐκ ἔστι συμφέρον· ἡ δὲ τροπὴ ἀπὸ τῶν βοῶν· τῶν γὰρ βοῶν οἱ ἄτακτοι κατὰ τὴν γεωργίαν κινεῖσθαι ὑπὸ τοῦ ἀγέῃτος λακτίζειν τὸ κέντρον, καὶ μάλλον πλῆττειν αὐτοὺς.

² Πρὸς ἀκάνθας πόδας ἐξάξεις· ἐστὶ δὲ παροιμία εἰρημένη ἐκ τῶν βοῶν τῶν καλῶν καὶ ὀπισθίων, καὶ ἐν τῷ λακτίζειν τοὺς ἰδίους πόδας αἰμασσομένων τῷ κέντρῳ.

Nam

Nam quæ incitia est,
Advorsum stimulum calces ?

(A. I. f. 2. v. 28.)

For what a foolish task
To kick against the pricks !

(Colman, Terence, vol. 2. p. 200.)

I have reason to believe, that the false delicacy of the unclassical Reader has often revolted against expressions of this homely and coarse contexture, as they may appear to him among the Ancients; but we ought to remember, that their dignity is to be measured by the ideas annexed to them in the minds of those, who employed them, and not by the scrupulous fastidiousness of modern Criticism.

³ See also Brasmi Adagia, who explains the proverb, Est frustra repugnare iis, quos vincere nequeas; aut eos provocare, qui laceffiti noceant: Aut reluctari satis, & incommodum, quod evitare non queas, impatienter ferendo non solum non effugere, sed etiam conduplicare. (P. 529. Ed. 1646.)

N° XXIX.

Verse 834. Οὐκ ἂν δυναίμην θῆλυν ἐνδύσαι γολήν.

896. I could not bear this womanish attire.

THE Reader is indebted to Diogenes Laertius, Sextus Empiricus, and Suidas, for the preservation of an historical and entertaining anecdote in regard to this line: When Aristippus, the Cyrenæan Philosopher, whose professed tenet esteemed pleasure and the enjoyment of the present moment as the sovereign good, resided at the Court of Dionysius, Tyrant of Sicily, he was invited among other Guests at a royal entertainment to dance in a purple garment: Plato, who was also there present, refused to comply with this request, repeating this line,

Οὐκ ἂν δυναίμην θῆλυν ἐνδύσαι γολήν.

I could not bear this womanish attire.

But Aristippus, receiving the garment and preparing to dance, opportunely replied,

Καὶ γὰρ ἐν βακχεύμασιν

Οὔσ' ἦγε σώφρων εἰ διαφθαρήσεται.

These two verses are also in the Bacchæ of Euripides, and have already occurred in the mouth of Tiresias, where they signify, "that she, who is naturally modest, will not be corrupted by Bacchanalian revelry;"

No

No woman in his rites,
Come she with chaste and sober mind, shall know
The foil of violation.

(Potter. v. 338.)

The above account of this anecdote corresponds to the relation of Diogenes Laertius¹; but Sextus Empiricus², and Suidas³ record the same with some variation; for the former adds an hemistich, and the latter a complete line to the declaration of Plato, as cited from Euripides;

Ἄρρην πεφυκώς, καὶ γένος ἐξ ἄρρενος.

Both born a Man, and of a manly race.

- If this verse originally followed the other in the order of this drama, it proves the mutilated state of it in its present form; but Heath imagines it more probable, “that the second was at the time a spontaneous effusion of Plato, or

¹ Καὶ ποτε παρὰ πότον κελύφαντος Διονυσίου ἴκατον ἐν πορφυρεῇ ἑσθλῇ ὀρχήσασθαι, τοὶ μὲν Πλάτωνα μὴ προσίσθαι εἰπόντα—Τὸν δ' Ἀρίστιππον λαβόντα καὶ μέλλοντα ὀρχήσασθαι εὐτόχως εἰπὺν. &c. (L. 2. Aristippus, p. 52. ed. 1664.)

² Καὶ παρὰ τῷ τῆς Σικελίας τυράνῳ τοιαύτης ἑσθῆτος προσενηχθείσης, ὁ μὲν Πλάτων ἀπιπέμφατο εἰπὼν,

Οὐκ ἂν δυαίμην θῆλυν ἐνδύειν γολῆν

Ἄρρην πεφυκώς.

Ὁ δὲ Ἀρίστιππος προσήκατο φήσας,

Καὶ γὰρ ἐν βακχυμασίῳ

οὐσ' ἦγε σφύρων ἐδραφθαρήσεται.

(Hypot. l. 3. c. 14. p. 152. Ed. Gem. 1621.)

³ Καὶ πρὸς Διονύσιον τὸν Σικελίας τυράννον ἐλθὼν καὶ πίνων ἐνίκῃ, καὶ ὀρχηστῶς τῆς ἄλλης κατήρξεν, ἐνδύς ἑσθήτα ἀλουργῇ. Πλάτων δὲ, προσκείμενός αὐτῷ ἵψος γολῆς, εἶπεν Εὐριπίδῃ Ἰαμβοκλέ.—Ἀρίστιππος δὲ διεξιόμενος, καὶ γελῶν, εἶπε τὰ αὐτὰ ποιητῷ, &c. (Vox Aristippus.)

at least borrowed from some other Tragedy of our Poet⁴: There is no impropriety however in supposing, that it was here connected originally with the other line of the Bacchæ, since it would unite in regard to sense; and I have already shewn⁵, that this Tragedy has descended to Posterity in a deranged form in this very scene: I shall also hereafter prove in a subsequent Note⁶, that the ancient Scholiasts have cited other verses, as belonging to the Bacchæ of Euripides, which are not found at present in the Manuscripts, or the printed text: But there is one reason, though by no means conclusive, which inclines me to believe, that the second line, uttered by Plato in Sextus Empiricus and Suidas, was not originally attached to the first in this Play; and that is, because the couplet of two verses, delivered by the same Speaker, would interrupt the regular dialogue of Pentheus and Bacchus, here continued in single Iambicks alternately for forty lines together: Though this similarity of cadence and monotony of measure would be insupportable on a Modern Theatre, as I have already observed in my Final Essay on the Ion⁷, yet we must consider it in another light in regard to an Athenian Audience, since the concurring usage of Æschylus, Sophocles, and Euripides stamps so respectable a sanction on it. There is also a variation in the reply of Aristippus, as contained in Suidas, from the line of Euripides, cited by Diogenes Laertius; for the former makes

⁴ Quos utroque Euripidi tribuit Suidas voce Ἀγιστῆρος, quanquam magis verisimile esse existimo alterum αὐτοσχέδιον tunc a Platone effutum, aut saltem ex aliâ quâdam nostri tragediâ desumptum. (Not. in Eurip. p. 112.)

⁵ See my Note No 27. on V. 786.

⁶ See my Note No 38. on V. 1330.

⁷ P. 233.

the Philosopher assert, "that the modest mind will not be corrupted by Bacchanalian revelry ;"

Καὶ γὰρ ἐν βακχεύμασιν
Ὁ νῆς ὁ σώφρων ἔ' διαφθαρήσεται.

This gentle deviation from the literal words of our Poet, adapted better to the occasion, throws an additional grace on the citation : But Diogenes Laertius, Sextus Empiricus, and Athenæus correspond to the text of Euripides in the identical expression of Aristippus, though the latter makes him apply it on another occasion, when he was upbraided at the Court of Dionysius for his intemperance in the use of Women and of Perfumes¹. These historical anecdotes not only serve to enliven criticism, but prove that reciprocal knowledge, which subsisted in the eminent Characters of Antiquity, when Philosophers were Poets, and Poets Philosophers : There could not be a sarcasm more severe on the effeminate manners of the Sicilian Court, and on the servile versatility of the flexible Aristippus, than that which was implied in the striking reproof of Plato ; as if he had said, Shall I disgrace the dignity of the manly nature by assuming this purple garment, when even the Monarch in the Play, while in his senses, refuses to metamorphose himself into a Woman ? There is a spirited remonstrance of a similar nature in the Fragments of the Antiope of Euripides, which contains an exclamation, equally adapted to the pre-

¹ Καὶ παρὰ Διονυσίου διέεχθη τισὶ περὶ τῆς ἐκλογῆς τῶν τριῶν γυναικῶν, καὶ μέντοι ἔλεγε, καὶ ἔφασκεν ὅτι, &c. (L. 12. c. 11. p. 544. Ed. Casaubon.)

it occasion, and which Plato perhaps would not have referred to utter :

Ψυχῆς ὡδὲ γυναικίαν φύσιν
 Γυναικομίμῳ διαπρέπεις μορφώματι ;

(Ed. Barnes, p. 453. v. 4.)

Dost thou array the noble form of Man
 In vestments borrow'd from the female garb ?

Since the above observation was actually made, I have had the pleasure to find, that Plato in his dialogue, intitled *Gorgias*, has indeed availed himself of this very allusion ; for one of the Speakers there asserts, “I am now in danger, O Socrates, of being in the same situation, as Zuthus in Euripides was in regard to Amphiön, whom I have just mentioned, and it occurs to my mind to apply to you the very words, which he addressed to his Brother; that you neglect, O Socrates, what it is your duty to regard, and thus invest the generous nature of the soul with a certain puerile institution.” As I had never read the *Gorgias* of Plato, or seen this passage cited, it is remarkable, that the supposed idea of his allusion to this passage of Euripides should arise from chance, since it could not possibly result from memory : There is also an apposite saying of this elegant Philosopher, preserved in Athenæus, which, though mentioned by that

⁹ Κινδυνεύω ὅτι παποθέμαι νῦν ὅπερ ὁ Ζῆθος πρὸς τὸν Ἀμφίωνα ὁ Εὐριπίδης, οὐπερ ἐμνήσθην· καὶ γὰρ ἐμὲ τοιαύτ' ἄλλα ἐπὶ ἐρχέσθαι πρὸς σε λίγην οἶά περ ἐκείνος πρὸς τὸν ἀδελφόν· ὅτι ἀμειλίς, ὃ Σόκρατες, ὃν δι' ἡσέ ἐπιμελεῖσθαι, καὶ φύσιν ψυχῆς ὡδὲ γυναικίαν μίμῳ τινὶ διαπρέπεις μορφώματι. (*Gorgias*. Tom. i. p. 485. Ed. Scitzau.)

Author

Author with a view to censure his ambition, may yet be fairly construed, as intended by Plato to support the dignity of reputation uniformly through life; "I shall divest myself of the robe of glory, the very last in the moment of death ¹⁰." And we learn from Stobæus, that when Euripides acquired great reputation for having said in the theatre,

Τὶ δ' αἰσχρὸν, εἴ μὴ τοῖσι χρωμένοις δοκῇ;

Which question demanded, "what action could be shameful, unless those, who practised it, were conscious of it," Plato on meeting him declared, O Euripides, "What is really shameful, whether it seem so or not, can never lose its name,"

Αἰσχρὸν τό γ' αἰσχρὸν, καὶν δοκῇ, καὶν μὴ δοκῇ ¹¹.

¹⁰ Ἦν δὲ ὁ Πλάτων πρὸς τῇ κακοηθείᾳ καὶ φιλόδοξος, ὅτις ἔφησιν, ἔσχατον τὸν τῆς κτῆς χιτῶνα ἐν τῇ θανάτῳ αὐτῷ ἀποδυόμεθα. (L. 11. c. 15. p. 507. Ed. Casaub.)

¹¹ Εὐριπίδης εὐδομίῃσιν ἐν διατάξει εἰπὼν—Καὶ Πλάτων ἐπὶ τῶν αὐτῶν, ὃ Εὐριπίδης, ἔφη, &c. (Sermo 5. de Temperan. p. 70. Ed. 1549.)

N° XXX.

Κρυπτεύουσι δὲ ποικίλως
Δαιρὸν χρόνῳ πόδα, καὶ

Verse 888. Θηρῶσιν τὸν ἄσεπτον.

They the ling'ring foot of time
Oft conceal from mortal view ;
But the bold unholy crime
951. Still its silent steps pursue.

THIS expression of "the foot of time," or the *χρόνῳ πόδα*, has been ridiculed by Aristophanes, the Contemporary Poet and Enemy of Euripides, in his Comedy, intitled the *Frogs*: He there introduces Bacchus meditating a descent into Hell, and visiting Hercules in order to consult him on his intended expedition, whose object was to recover Euripides from the infernal regions: After expressing the most abject contempt for the living Tragedians of the day, the former declares to the latter, "that no native Poet could then be found, who could produce any lofty founding word:"

Γόνιμον δὲ ποιητὴν ἂν ἔχῃ εὖροις ἔτι,
Ζητῶν ἂν, ὅς τις ῥῆμα γενναῖον λάβοι.

(V. 97.)

Hercules, struck with the epithet "native," demands an immediate explanation of it; upon this Bacchus proceeds to define

define it, as implying a Poet, who would pronounce something uncommonly hazarded, similar to this expression,

Æther, the house of Jove, or foot of time.

HP. Πῶς γόνιμον; ΔΙ. Ὀδὶ γόνιμον, ὅς τις φθέγγεται
Τοιῶνί τι παραικεκυνευμένον,
Αἰθέρα, Διὸς δωμάτιον, ἢ χρόνος πόδα. (V. 100.)

This last line occurs again in this Comedy¹ in the mouth of Xanthias, Servant of Bacchus, with a view to the same ridicule; and the Scholiast on the first passage informs us, that both these allusions are borrowed from the Alexandra of Euripides²: Hence we discover, that our Poet used this ex-

¹ V. 313.

² Αἰθήρα Διὸς. Ἐξ Ἀλεξάνδρας Εὐριπίδου. Καὶ χρόνος πρόβαινε πόδα· ἢ ἐκ Μελανίππης Σοφοκλέους.

³ Οἱ μὲν δ' ἱερὸν Αἰθερα, οἴκησιν Διός.

The learned Spanheim in his Note on this passage of Aristophanes has mistaken the true meaning of the Scholiast; and made him assert, "that the allusion to the Æther is borrowed from the Alexandra of Euripides, and that to the foot of Time from the Melanippe of Sophocles." *Quæ autem tria priora verba, quod notat Scholiastes, ex Euripidis Alexandrâ; sequentia vero, ἢ χρόνος πόδα, e Sophoclis Melanippe sunt hausta.* (Not. in Ran. Ed. Kuster. p. 300.) But the Scholiast obviously applies the two instances in the text to Euripides, and the subsequent line, above cited by himself, to the Melanippe of Sophocles: Thus Barnes, justly understanding him, has inserted in the fragments of the Alexandra of our Poet these words on the express authority of the Scholiast of Aristophanes:

Καὶ χρόνος
Πρόβαινε πόδα. (Ed. Eurip. p. 446 & 517.)

Dr. Musgrave also in his Note on this passage of the Bacchæ cites the same Scholiast, and interprets him in the same manner: Instead of αἰθήρα we ought to read αἰεὶς for the sake of the Iambick Verse in the above-mentioned line of Sophocles: Thus Meursius in his Treatise on the Plays of that Poet has judiciously inserted it so corrected. (Sophocles, p. 65. Ed. Lugd. 1619.)

pression

pression of χρόνος ποῦδα, or the foot of time," in more places than one: But the Modern Reader will be undoubtedly astonished at the cause of the ridicule in Aristophanes; and he puzzled to discover the wit or propriety of his satire in this instance: It is obvious that he considered the words, as uncommonly hazarded; and some idea, arising from them and corresponding to this raillery, must have forcibly struck the Athenian Theatre: But no other civilized language can perhaps be produced, where this expression, applied to Time, has not been considered chaste and elegant, and been even stamped with the sanction of the most admired Authors: It is proper to illustrate this assertion with authorities: To begin with the Roman Language, we find in Ovid's Art of Love the important precept, "that we should use our age as it glides away with a rapid foot:"

Utendum est ætate, cito pede labitur ætas ³.

And he informs us in another work, "that Time, advancing with a silent foot, is omnipotent:"

Cuncta potest igitur tacito pede lapsa Vetustas ⁴.

And what says the playful dialogue of the sportive Lovers, Rosalind and Orlando, in Shakespeare ⁵?

³ L. 3. v. 65. This was probably the passage, which Barnes had in contemplation in his Note; but he has inserted erroneously annus instead of ætas, and has cited it from Horace instead of Ovid. The Italian Translator, Carmeli, has implicitly adopted his error.

⁴ Trist. l. 4. Eleg. 6. v. 17.

⁵ As you Like It. A. 3. S. 2. vol. 3. p. 330. Ed. Johnson and Steevens.

Ros. Then there is no true Lover in the forest ; else sighing every minute, and groaning every hour, would detect the lazy foot of time, as well as a clock.

Orl. And why not the swift foot of time ? Had not that been as proper ?

Ros. By no means, Sir : Time travels in divers paces with divers persons.

Here I may venture to assert, that no Reader was ever disgusted, or discovered any thing bombast or trivial⁶ ; nor will he have any cause to be offended with the literal version of the English Translator in this passage of Euripides ; It would be easy to pursue this observation through the other European Languages of the Modern Times ; but I shall content myself with adding, that the Italian Translator, Carmeli, has also literally rendered it :

In varie guise i Numi
Tengon del tempo il piede
Per lunga pezza ascoso,

Le Baccanti, tom. 7. p. 133.

⁶ The diminutive expression of *δωμάτιον*, or the little house, applied to *Æther* renders it perhaps dubious, whether Aristophanes burlesqued these images seriously, as bombast, or only ironically so, as trivial.

N^o XXXI.

Γνώμασι σάφρονα θάνατος ἀπροφάσιτος
Εἰς τὰ τε θεῶν ἔφνυ,

Verse 1002. Βροῖέω τ' ἔχειν ἄλυτος βίος.

With peace their cloudless days shall shine,
Who Wisdom's temp'rate pow'r obey ;
But death on him, that spurns at rites divine,
1072. Comes undislay'd and rushes on his prey.

THIS passage by the unanimous consent of the Commentators is allowed to be involved in a cloud of the darkest obscurity ; and I do not remember another more intricate in the choral songs of Euripides. The English Reader is greatly indebted to the English Translator for extracting through the medium of his Laboratory such lines, as those here submitted to him : His interpretation nearly corresponds to the Latin version of Canter, which is also inserted in the Edition of Barnes, who was himself unable to suggest any new conjecture ; and I am inclined to believe, that on a supposition the printed text is genuine, no better can be ever obtained : But I am satisfied, that the channel is too corrupt in its present state to flow from the fountain of Euripides : The critical penetration of Heath discovered the source of the error to lie concealed in the word θάνατος ; and instead of it he has substituted θνατοῖς, which he asserts to correspond in metre with the line of the Strophe¹ : The proposition, contained in the

¹ Horum enim versuum primi metrum antithetico, ut vulgò legitur, minime respondet, optimè verò prout a nobis restituitur. (Not. in Eurip. p. 113.) It is true that the word θνατοῖς will thus correspond with λινεῶς in the Strophe, but is there not still a redundant syllable in the line of the Antistrophe, occasioned by ἀπροφάσιτος, if compared with ἀπὸ πίτρας ?

sentence according to this emendation, implies, "that for Mortals to possess a mind well disposed without any cavilling objection either about divine or human things constitutes a life of pleasure and security²;" The old Commentator, Brodæus³, and the Italian Translator, Carmeli⁴, have attempted unsuccessfully to explain the original text; and Reiske⁵ and Musgrave⁶ have been very unfortunate in their respective conjectures of innovation. I have here subjoined their several explanations for the satisfaction of the curious Reader; but it would afford him no real information to enter into a critical refutation of them: The whole evidence is before him, and he must judge for himself.

² Mentem modestam mortalibus quidem habere absque cavillatione circa ea quæ et ad deos et ad homines pertinent, res est quæ jucundam et tutam vitam efficit. (Id.) He reads ἀρεσφαις, instead of ἀρεσφαίρας, and βροχίων, instead of βροχίον.

³ Qui porro in his quæ ad deos religionemque pertinent benè animatus fuerit, vitâ jucundissimè fruetur. (In Eurip. Annot. p. 60.)

⁴ Modestè ac moderatè sentire, et in iis, quæ ad divina pertinent, & in iis quæ ad humana, mors est, cum contingit, nullâ culpâ obnoxia, h. e. non excusanda, et vita dolore vacua. (Tom. 7. p. 146.)

⁵ Habere mentem sapientem est vita immortalis, culpæ et mœstitiæ expers tam divinis in rebus quam in humanis. (Ad. Eurip. Anim. p. 110.) He alters θάνατος into ἀθάνατος.

⁶ Vita eorum, quibus mens sobria non corrumpitur, quique nullum unquam officium detrectant, solet et a Diis et ab hominibus molestiarum expers esse. (Vol. 3. p. 415.) He alters θάνατος into ἀφθαρτος.

N° XXXII.

Φάινθι ταυρος ἢ, πολύκρανός γ' ἰδεῖν
Δράκων, ἢ πυριφλέγων

Verse 1017. Ὁρᾶσθαι λέων.

His sense, O son of Jove, confound ;
A Bull to his astonish'd eyes appear ;
Or, as a Dragon rear
An hundred threatening heads ; or to his sight
A Lion, breathing flames around,
1088. His guilty soul affright.

THE Cambridge Editor here observes with judgment, that this address of the Chorus is rather to be understood, as applied to Bacchus than to Pentheus ; since the former, continues he, when esteemed a God, had the power of metamorphosing himself into various shapes ; and he has already appeared to Pentheus, as a Bull ¹ : The Poet has also used an epithet in this play ² in allusion to his horns : This Editor likewise proves from Horace ³ and from Nonnus ⁴, that Bacchus assumed the different forms of the Lion and Serpent, which are the animals together with the Bull here mentioned in this invocation of the Chorus. It may be added to these observations of Barnes, that Euripides, alluding to the disguised God in the sequel of the drama,

¹ V. 918.

² V. 100.

³ L. 2. Od. 19. v. 23.

⁴ Dionysiaca. l. 40. v. 45. p. 670. Ed. Falken. 1569.

afferts, "that Pentheus rushed on his ruin, having a Bull for his Conductor ' ;" and we have already seen, that the deluded Monarch in his fit of frenzy has mistaken an animal of that nature for the captive Bacchus ⁶ : I have shewn in my Note on that passage, and also in my Preliminary Essay ⁷, that Pagan Authors are extremely fond of the favourite allusion to this Deity under this monstrous symbol, and we may add to the testimonies there collected, that Nonnus often sports with this fantastick imagery ; for he not only constantly applies the epithet of *βοοκραίμης* ⁸ to Dionysus, but he describes him,

Ταυροφυγῆς κερόσῃ τύπῳ μορφεύμενος ἀνὴρ ⁹.

And in another passage,

Διόνυσος ἔχων ταυρώπιδα μορφήν ¹⁰.

I now proceed to illustrate the general power, as fabulously represented inherent in this Deity, of metamorphosing himself into other animals : Hence we find in the Orphick Hymn the epithet of *αἰολόμορφε* ¹¹, and that of *μυριόμορφον* ¹², in the Epigram of the Anthologia, both applied to him, in allusion to his infinite variety of shapes : And Plutarch informs us, that Bacchus was represented in Sculpture and in Painting, as of many forms and shapes ¹³ : Thus Nonnus describes him :

Μορφήν ἄλλεπρόσαλλον ὀπιτεύματα Λυαίης.

(Dionysiaca, l. 14. p. 258.)

⁵ V. 1157. ⁶ V. 618. Dionysiaca, l. 14. p. 258. ⁷ See p. 275 to p. 278.

⁸ Dionysiaca, l. 7. p. 141. l. 44. p. 756. l. 45. p. 772.

⁹ Id. l. 7. p. 135.

¹⁰ Id. l. 44. p. 760.

¹¹ Poet. Græci. Ed. H. Stephens, p. 216.

¹² L. 1. c. 38. ep. 11. v. 13.

¹³ Πλάτων δὲ καὶ πολύμορφον ἐν γράμματι καὶ πλάσματι δημιουργήσει (Ei apud Delp. vol. 2. p. 389. Ed. Xylan.)

And this Poet in the very commencement of his Dionysiacks invokes the versatile Proteus, because he is meditating a poem of a diversified nature; "for should he appear, says he, as a dragon encircling himself, this particular form will be adapted to an historical event in the actions of Dionusus, when he conquered the race of Giants; and should he bristle, as a Lion with a towering neck, I shall celebrate Bacchus with equal propriety:"

Στήσαστέ μοι Πρωτῆα πολύτροπον, ὅζραι Φανείη
 Ποικίλον εἶδος ἔχων, ὅτι ποικίλον ὕμνον ἀρέσσω.
 Εἰ γὰρ ἐφερπύσσει δράκων κυκλόμενος ὀλίῳ,
 Μέλιφω θεῖον αἶθρον, ὅπη κισσῶδεϊ θυρῶ
 Φρικτὰ δρακοντοκόμων ἐδαίξῃο φυλαὴ γηγόνων.
 Εἰ δὲ λέων φρίξῃεν ἐπ' αὐχενίην τρίχα σείων,
 Βάκχον ἀνευαίξω, &c.

(L. I. v. 20.)

And he proceeds to enumerate other Animals in the same manner, which would furnish apposite materials for his poem, derived from the incidents of his hero: But the eccentric Genius of Nonnus has even ventured to trace the origin of this wonder-working energy in Bacchus; for he represents his omnipotent Sire, in the embrace of his beloved Semele, exchanging himself alternately into the various shapes of the corresponding Animals, among which we find the Bull, the Lion, and the Serpent:

Πῇ μὲν ὑπὲρ λεχέων βοῆν μυκώμενος ἤχῳ,
 Ἀνδρομέοις μελέεσσιν ἔχων κερέεσσιν ὀπαπῇν,

Ἰσοφύες

Ἴσοφνές μίμημα βοοκραίρε Διόνυσ.
 Πῇ δὲ λεονταίην πυκνότεριχα δύσατο μορφήν ¹⁴.
 Δράκων δὲ τις ἀγκύλος ἔρπων
 Θαρσαλέης λιχμῶτο βόδιον αὐχένα νύμφης
 Χείλεσι μελιχίοισι ¹⁵.

What can be more absurd than these ideas, and yet the lines are not devoid of poetical merit? But this marvellous power, incident to Dionusus, of assuming the Lion's form, is of a more ancient date, than has been already mentioned; for in an Hymn, attributed to Homer, where he is taken Prisoner by some Tuscan Pirates, he displays among other miracles this extraordinary feat:

Ὅ δ' ἄρα σφι λέων γένετ' ἔνδοθι νηὸς
 Δεινὸς ἐπ' ἀπρωτάτης, μέγα δ' ἔβραχεν ¹⁶.

And Seneca, alluding to the same traditional anecdote, says of him,

Idæus prorâ fremuit leo ¹⁷.

This too was the poetical image, which the Roman Lyrick Poet assigns to him in his animated Ode, when he assisted his Father in the battle of the Gods against the Giants;

Tu, quum parentis regna per arduum
 Cohors Gigantum scanderet impia,

¹⁴ L. 7. p. 141. Thus Antoninus Liberalis represents Bacchus transforming himself in a fit of anger into a Bull and a Lion: Χαλεπήνας δὲ Διόνυσος ἀντιπαρὸς ἑαυτοῦ ταῦρος καὶ λέων. (Met. c. 10.)

¹⁵ L. 7. p. 142.

¹⁶ Ed. Clarke Odyll. &c. vol. 2. p. 744.

¹⁷ Oed. A. 3. i. 2. v. 457.

Rhœtum retorristi leonis
 Unguibus, horribilique malâ ¹⁸.

When rising fierce in impious arms
 The Giant-race with dire alarms
 Affail'd the sacred realms of light,
 With lion-wrath and dreadful paw,
 With blood besmear'd and foaming jaw
 You put their horrid Chief to flight ¹⁹.

It is not improbable, that Milton might borrow the Metamorphosis of Satan on his first fight of Paradise from this Pagan idea of the transformation of Bacchus :

Down he alights among the sportful herd
 Of those four-footed kinds, himself now one,
 Now other, as their shape serv'd best his end
 Nearer to view his prey ²⁰.

And this probability is increased by the image in the following line, which conveys the idea of the *πυριφλέγων λέων* in this passage of Euripides :

About them round
 A lion now he stalks with fiery glare ²¹.

If the object of this address of the Chorus should be referred to Pentheus instead of Bacchus, we must then understand the invocation to imply, that the Monarch may appear to the

¹⁸ Carm. l. 2. Od. 19. v. 24.

¹⁹ Francis's Horace, vol. 1. p. 221.

²⁰ Par. Lost. b. 4. v. 399.

²¹ Id. v. 402.

imagination of the Theban Women some formidable animal of prey, and consequently under this idea of delusion be destroyed by them: This sense would correspond with the sequel of the drama, where we shall find, that Agave constantly imagines her son Pentheus in her state of frenzy to have been really a wild beast, and she calls him a lion²², a heifer²³, and a whelp²⁴: The immediate address to Bacchus in the subsequent line would hence acquire an additional propriety, as he would then be invoked under the epithet of *Θηραιγρέτα*²⁵, or the Hunter-God, against this imaginary monster, which title frequently occurs hereafter in the Play²⁶. There are few passages to be found, where different senses are so well adapted to the context; but I am inclined to give the preference of the application of the address to Bacchus rather than to Pentheus.

²² V. 1174. 1194. 1212.

²⁴ V. 1183.

²⁶ V. 1144. 1187. 1189.

²³ V. 1168.

²⁵ V. 1018.

N° XXXIII.

Verſe

Ἵψ' δὲ θάσσων, ὑψόθεν χαμαιπετής
Πέπηε πρὸς ἄσπερον αἰμάγματι

1111. Πενθεύς.

Pentheus, high-seated, with it from his height
1189. Came headlong to the earth with many a groan.

HERE I discover in the original line of Euripides two beautiful and happy effects, which are unnoticed by any former Commentator: The first consists in the artful cadence of the metre on the first foot of the third line, which occasioning a pause expresses by the fall of its measure the fall of Pentheus: The second is the delay of the principal word, which is the subject of the two former lines, to the end of the sentence, where it strikes the ear with a stronger degree of energy: I will illustrate these graces of Eloquence with other examples. Homer in the opening of his Iliad furnishes a similar instance of versification, where describing Apollo, as throwing his fatal dart against Mortals, he strikes the Reader too with an uncommon cæsura on the first syllable of his verse:

Αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἔχευεν ἔριϊς
βαίλλ' ¹.

And Milton displays a beauty of the same nature, where Raphael in the sixth book of Paradise Lost concludes his

¹ Il. I. v. 52.

account of the fallen Angels by this expressive pause in the first foot of the line :

Firm they might have stood,
Yet fell ².

In regard to the other admired effect, here produced by the delay of the emphatick word, Pentheus, to the last, we may compare it with that fine address of Horace in his Ode on the Philosopher Archytas :

Nec quidquam tibi prodest
Æreas tentasse domos, animoque rotundum
Percurrisse polum morituro ³.

Here morituro at the close of the line stamps an awful solemnity on the whole sentence, and impresses the imagination with a deep sensation. The English Reader may have a perfect idea of my meaning, by recalling to his memory those inimitable lines of Pope in his Essay on Man, where the final word dwells with irresistible force on the feeling mind, and is not subservient only to the rhyme, but eminently useful to the sense :

Go, wond'rous creature, mount where Science guides,
Go, measure earth, weigh air, and state the tides ;
Go, teach Eternal Wisdom how to rule,
Then drop into thyself, and be a fool ⁴ !

² V. 912.

³ L. 1. Od. 28. v. 6.

⁴ Epist. 2, v. 30.

N° XXXIV.

Verse

Ἀπὸσπάραξεν ὦμον οὐχ' ὑπὸ σθένος,

1126. Ἄλλ' ὁ θεὸς εὐμάρσιον ἐπέδιδε χερσίν.

And pressing on his side tore off

His shoulder with a force not her's, the deed

1205, Made easy by the God.

THIS assertion of Euripides, that Agave severed the shoulder of Pentheus by the marvellous assistance of the God, and not by the effort of her own natural strength, corresponds with an accurate knowledge of anatomy: For no human force, unaided by artificial instruments, can ever detach the tenacious adhesion of the sinews and tendons of the human body: Yet various Authors, who have described this divulsion of Pentheus, have been guilty of this error by subjecting the separation of the limbs to the effect of mortal strength: Thus Apollodorus asserts, “that Pentheus, advancing to Mount Cithæron, as a Spy of the Bacchanalians, was torn into pieces by the frantick rage of his Mother Agave¹:” And Pausanias relates, “that the Women on Mount Cithæron severed each of them a limb from Pentheus while alive²:” Philostratus likewise in his Images paints

¹ Καὶ παραγεγόμενος εἰς Κιθαιρῶνα τῶν Βακχῶν κατάσκοπος ὑπὸ τῆς μητρὸς Ἀγανῆς κατὰ μαρίαν ἐμελίσθη. (L. 3. p. 142. Ed. 1699.)

² Κατελκύσαι τε αὐτίκα Πενθεία καὶ ζώνιος ἀπὸσπᾶν ἄλλο ἄλλην τῇ σώματι. (L. 2. c. 2.)

the Mother and her Sisters, as actually dividing asunder their prey³: Theocritus also represents Agave, as seizing the head of her Son, while Ino and Autonoe are forcing his shoulder and shoulder-blade.

Μάτηρ μὲν κεφαλαὶν μυκήσας παῖδός ἐλοιῶσα,
 Ὅσσον ὡς τοκάδος τελέθει μύκημα λεαίνης.
 Ἰνὼ δ' αὖτ' ἔρρηξε σὺν ὠμοπλάται μέγαν ὦμον,
 Λαῖξ ἐπὶ γαστέρα βαῖσα· ἢ Αὐτονόας ῥυθμὸς αὐτὸς⁴.

And Nonnus describes the entire separation of the different limbs of the unfortunate Monarch by these frantick Bacchalianians;

Καί μιν ἐδηλῆσαντο τέθνηπότες μαινάδες ἄρκυοι,
 Ἄγροτέρῃ δὲ Λέαινα διαίσσασα παρσώπῃ
 Πρυμνόθεν ἔσπασε χεῖρα, καὶ ἄσχετα μαινομένη θύρ,
 Ἡμιτόμῃ Πενθῆος ἐρεισαμένη πῶδα λαιμῷ,
 Θηγαλέοις ὀνύχεσσι διέθριπεν ἀνθερεῶνα,
 Αἱμαλέον δὲ κάρηνον ἐκέφισεν ἄρπαγι ταρσῷ⁵.

Our Poet himself, unless we extend this observation of divine assistance to the whole scene, may perhaps be considered, as guilty of this very error; for he afterwards describes one of the Bacchæ, as carrying away an arm⁶, and another as seizing a leg⁷: But Ovid has even increased

³ Αἱ δὲ καὶ ξαίνεισι τὸ θήραμα, μητὴρ ἐκείνη καὶ ἀδελφαὶ μηλῶδες, αἱ μὲν ἀπορρήγνυνται τὰς χεῖρας, ἡ δὲ ἐπισπῶσα τὸν υἱὸν τῆς χαίτης. (C. 18. Ed. Olear. P. 790.)

⁴ Idyll. 26. v. 23.

⁵ Dionysiaca, l. 44. p. 752. Ed. Falken. 1569.

⁶ V. 1332.

⁷ V. 1333.

the absurdity of this female operation by a simile, expressive of its instantaneous effect, which he compares to the power of the wind in Autumn on the leaves of trees, where touched by the cold, and weakly adhering to them;

Dextramque precanti

Abstulit : Inoo lacerata est altera raptu.—

Non citius frondes autumnno frigore tactas,

Jamque malè hærentes altâ rapit arbore ventus,

Quam sunt membra viri manibus direpta nefandis *.

Though the natural strength of four horses, pulling in contrary directions, must infinitely exceed any human exertion, yet a recent instance of historical testimony has proved the impossibility of their power in the same predicament, detaching the ligaments of the human body : I allude to the horrible execution of the wretched Damiens at Paris in the year 1756, which Dr. Smollet in his History of England thus describes : “ Tight ligatures were tied round his limbs to prepare him for dismemberment ; young and vigorous Horses applied to the draught, and the unhappy Criminal pulled with all their force to the utmost extension of his sinews for the space of an hour, during all which time he preserved his senses and constancy : At length the Physician and Surgeon attending declared it would be impossible to accomplish the dismemberment, unless the tendons were separated ; upon which orders were given to the Executioner to cut the sinews at the joints of the arms and legs : The Horses drew afresh ; a thigh and arm were separated, and after several pulls the unfortunate Wretch expired under the extremity of pain †.

* Met. l. 3. v. 371.

† Quarto Edition, vol. 5. p. 248.

Hence it should appear, that Virgil in his description of the punishment of Metius, inflicted on him by the command of Tullus Hostilius, which exactly corresponds to that of Damiens, has exceeded the physical truth of Anatomy by representing his dismemberment, occasioned by the opposite action of the four horses ;

Metium in diversa quadrigæ
Distulerant.

(Æn. 8. v. 643.)

Yet Livy ¹⁰ and Florus ¹¹ have conspired to give their sanction to this event by recording it, as an historical fact. I had the curiosity to inquire of an eminent Anatomist in this Country his opinion on this subject ; and whether he conceived, that the story of Metius, as related by the Roman Authors, or that of Damiens, as recorded by Dr. Smollet, was the most consistent with philosophical truth : He replied, that he was of opinion, that the quadriga of four horses would not be able to detach the legs of a human body ; but he was inclined to think, that the arms from the scapulary ligaments could not resist their force.

¹⁰ Exinde duabus admotis quadrigis in currus earum distentum illigat Mettium : Deinde in diversum iter equi concitati lacerum in utroque curru corpus, quæ inhæserant vinculis membra, portantes. (Dec. 1. l. 1. c. 28.)

¹¹ Itaque hoste victo ruptorem fœderis Mettium Fuffetium religatum inter duos currus pernicibus equis distrahit. (L. 1. c. 3.)

N^o XXXV.

Verse

Ἐν διασφόροις

1166.

Ὅσσοις.

Rolling her furious eyes

1246.

Askance.

THIS beautiful image of the frantick Agave, now approaching, presents to us a natural picture of real madness, of which the rolling eye is a distinguishing symbol; and our Poet has just represented her in this interesting manner in a former line, where the same epithet, *διασφορος*, again occurs¹: The idea conveyed is that of the fluctuating revolution of the waving pupil, which Virgil has also finely bestowed on his Bacchanalian Amata, whom he describes, as rolling her bloody eye-balls:

Sanguineam torquens aciem²,

It is therefore astonishing, that the Oxford Editor, Dr. Musgrave, should here fantastically refer the expression of *διασφόροις ὅσσοις* to the Chorus, “as if they exhorted each other to testify their enthusiasm by the contortion of their eyes at the approach of Bacchanalian revelry:” And he subjoins to this remark, “that the other punctuation ren-

¹ V. 1120.

² Æn. 7. v. 399.

ders the sequel in his judgment cold and inelegant ³." This supposition, if contrasted with the former interpretation here given, refutes itself; or we might ask, why the Chorus in this interval of horror should express any Bacchick symptoms of their own attachment to the God, while they are Spectators of the unfortunate Agave?

N° XXXVI.

Verse. Φέρομεν ἐξ ὄρεων ἑλκτα
 Νεότομον ἐπὶ μέλαιθρα
 1170. Μακάριον θήραμα.

We from the mountains bring a new-slain prize,
 1249. A glorious capture, to the royal house.

HERE the mad Agave, bearing on her thyrsus the head of her murdered Pentheus, mistakes it in her frenzy for that of some animal: We are indebted to Plutarch ¹, Appian ², and Polyænus ³ for the preservation of an historical anecdote of a very tragical and interesting nature, relative to these lines of Euripides: The Roman General, Marcus Crassus, having been treacherously murdered after his defeat in his unfortunate expedition against the Parthians, Surenas, the

³ Choricæ personæ, si rectè capio, se invicem hortantur, adveniente Bacchi comestatione, oculis contorquendis velut enthusiasmum suum testari: Qui interpungunt post ὅσσοις, sequentia frigida admodum et inveniusta meo judicio reddunt.

¹ Life of Crassus, vol. 3. Ed. Bryan. p. 295.

² Rom. Hist. Parthica. P. 104. Ed. 1551.

³ Stratagem. l. 7. c. 41.

Parthian General, cut off his head and hand, and sent a present of them to his Sovereign Hyrodes⁴; who being lately reconciled to Artavasdes, King of Armenia, was then celebrating at his Court the nuptials of his Son Pacorus with the Sister of that Monarch: The recital of compositions in the Græcian language, which was familiar to these accomplished Asiatick Princes, constituted a part of the convivial entertainments on this publick occasion⁵: And it happened, that in the precise interval, when the head of Crassus was announced at the door, a Tragedian, named Jason, was repeating, during the royal feast, these identical lines, concerning Agave, from the Bacchæ of Euripides: In the moment of his applause, the Messenger Sillaces, entering and paying his adoration to his Sovereign, threw the head of Crassus into the middle of the Assembly: The Parthians instantly shouted with the loudest acclamations of joy, and Sillaces was by the royal command honoured with a seat at the banquet: But Jason, delivering to another Actor the whole apparatus, regarding Pentheus⁶, and seizing the head of Crassus,

⁴ Ὁ δὲ Σαυρίας τὴν κεφαλὴν τῷ Κράσσῳ καὶ τὴν χεῖρα πρὸς Ἑρώδην ἐπέμψεν εἰς Ἀρμενίαν. (Plutarc. Id. p. 293.) He is thus called, Hyrodes, by Plutarch, but by Appian and Festus, Orodes, and in the printed text of Polyænus his name is spelled, Herodes: but Casaubon there observes, that the Manuscripts of that Author have Hyrodes. (Ed. 1591. p. 678.)

⁵ Τάτων δὲ παρατιομένων, Ἑρώδης ἐτύγγανεν ἤδη διηλλαγμένος Ἀριανᾶσθι τῷ Ἀρμενίῳ, καὶ τὴν ἀδελφὴν αὐτοῦ γυναῖκα Πακώρῳ τῷ παιδὶ καθυμολογημένος: ἐγείροντες τε καὶ πότοι δι' ἀλλήλων ἦσαν αὐτοῖς, καὶ πολλὰ παρεισήγιστο τῶν ἀπὸ τῆς Ἑλλάδος ἀκροσμάτων: ἦν γὰρ ὅτε Φωίης ὅτε γραμμᾶτων Ἑρώδης Ἑλληνικῶν ἄποιρος: ὁ δὲ Ἀριανᾶσθης καὶ τραγῳδίας ἐποίει, καὶ λόγους ἔγραφε καὶ ἱστορίας, ὧν ἔτιοι διασώζονται. (Plutar. Id. p. 295.)

⁶ Τῇ δὲ κεφαλῇ τῷ Κράσσῳ κομισθείσης ἐπὶ θύρας, ἐπηομέναι μὲν ἦσαν αἱ τραγῳδαὶ τραγῳδίων δὲ ὑποκριταί, Ἰάσων ὄνομα, Τραλλιανός, ᾧδιν Εὐριπίδου Βακχῶν τὰ περὶ τὴν Ἀγαθήν: εὐδοκίμητος δ' αὐτοῦ, Σιλλακῆς, ἐπιστὰς τῶ ἀνδρῶνι καὶ προσκυνησας,

Craſſus, recited again in the Bacchanalian character theſe very lines of our Poet with all the powers of enthuſiaſm and of voice ;

Φέρομεν ἐξ ὄρεος ἔλκεα νεότομον
Ἐπὶ μέλαθρα, μακαρίαν θήραν'.

We from the mountains bring a new-flain prize,
A glorious capture, to the royal houſe.

This incident was unanimouſly applauded ; and when the ſubſequent alternate lines were repeated to this effect',

Τίς ἐφόνευσεν⁹ ;
Ἐμὸν¹⁰ τὸ γέρας,

Cho. But whoſe hand firſt wounded him?

Ag. 'Tis mine, it is my prize,

σκε, πρὸβαλλει εἰς μέσση τῷ Κράσσῳ τὴν κεφαλὴν· κρότοι δὲ τῶν Πάρθων μετὰ κραυγῆς καὶ χαρᾶς ἀεμῶσιν, τὸν μὲν Σιλλακὴν κατέκλιναν οἱ ὑπηρέται, βασιλῆως καλεῖσθαι τοῦ· ὁ δ' ἴασθαι τὰ μὲν τῷ Πενθίῳ σκευοποιήματα παρίδωκε τιμὴ τῶν χορευτῶν, τῆς δὲ τῷ Κράσσῳ κεφαλῆς λαβόμενος καὶ ἀναδακχύσας ἐπὶ τῶν ἐκείνου τὰ μέλη μετ' ἰθυσιασμοῦ καὶ ᾠδῆς. (Id. p. 295.)

⁷ Here the Reader will diſcover in the words ὄρεος and θήραν, contained in the citation of Plutarch, a ſmall variation from the literal and printed text of Euripides.

⁸ Καὶ ταῦτα μὲν πάντα ἔτεπεν· ἀδομῶν δὲ τῶν ἐφ' ἑξῆς ἀμειβαίων πρὸς τὸν χρόνον, &c. (Id. p. 295.)

⁹ Here there is a conſiderable variation in this citation of Plutarch from the printed lines of Euripides, as deſcending to us in their preſent form, which the Reader may diſcover on compariſon : It is moſt probable, that Plutarch quoted only from memory, and preſerving the ſenſe neglected the identical expreſſion.

¹⁰ This emphatick word, ἐμὸν, is only once mentioned in the text of Plutarch ; but it is repeated in Euripides and in Appian ; and this iteration of it throws an additional ſpirit over the whole ſentence ;

C'est à moi, c'est à moi, que l'honneur en eſt-du,

Here

Here Promaxæthres¹¹, who was himself the Murderer of Crassus and then present, starting from his seat seized the head, because it was more in character for him, than for Jason, to utter these emphatick words: The Parthian Monarch was so delighted with this spectacle, that he bestowed on Promaxæthres the customary honours of his Country, and rewarded the Actor Jason with a talent¹²: Thus, says Plutarch and his Imitator Appian, they report, that the expedition of Crassus concluded with this exodium, or final song, resembling a Tragedy: To comprehend the whole force of this elegant allusion, the Reader must recollect, that the Exodus of the Græcian Drama, as defined by Aristotle in his Poeticks, was “that whole portion of a Tragedy, which followed the last Choral Ode¹⁴ ;” and consequently this constituent part of it included the catastrophe of the piece: We also learn from Julius Pollux, “that the song of the Actors on retiring from the stage was called the Exodium¹⁵.” Here

As Monsieur Dacier has finely rendered it in his Translation of Plutarch: All the former Editors of Euripides, preceding Dr. Musgrave, have in conformity with this idea and manuscript authority judiciously repeated it; but he alone has flatly and coldly omitted the iteration in the printed text of Euripides on the single testimony of Plutarch, as we collect from his observation in his Note: If he had been apprized of the collateral evidence against Plutarch, resulting from the parallel passage in Appian, he would have scarcely hazarded an innovation, which equally revolts against sentiment and taste: There is no mention in Polyænus of these last cited verses.

¹¹ He is thus called by Plutarch, but his name is Maxarthas in Appian, and Exathres in Polyænus.

¹² Ἀναπλήσας ὁ Πομαξάιθρης (ἰτέγγχανε δὲ δειπνῶν) ἀνέλαμβάνειο τῆς κεφαλῆς, ὡς αὐτῶ ταῦτα λέγειν μᾶλλον, ἢ ἐκείνω, προσήκον· ἡσθεῖς δ' ὁ βασιλεὺς τὸν μὲν, οἷς πατέριόν ἐστιν, ἰδωρῆσαίῳ, τῷ δ' Ἰάσονι τάλαντον ἔδωκεν. (Plut. Id. p. 295.)

¹³ Εἰς τοῦτ' ὅ φασιν ἐξόδιον τὴν Κράσσε στρατηγίαν, ὥσπερ τραγωδίαν, τελευτῆσαι. (Id. p. 296, & Appian Parthica, p. 104.)

¹⁴ Ἐξόδος δὲ μέρος ὅλον τραγῳδίας. μέθ' ὃ ἔτι χορῶν μέρος. (C. 14.)

¹⁵ Καὶ μέρος δὲ τι ἐξόδιον, ὃ ἐξίοις ἦδον. (L. 4. c. 15. sect. 108.)

therefore the above-mentioned Historians designed to insinuate, that the fatal expedition of Crassus terminated in a song, like a tragick drama : But Monsieur Dacier in his Version of Plutarch fantastically imagines, that the Author does not allude to the Exodium of the Græcian Theatre, but to that of the Romans ; This was entirely different from the former, as of a ludicrous nature, and detached from the drama, which it followed ; so that it conveyed a similar idea to our modern farce : We have the express authority of Livy¹⁶ and of Juvenal¹⁷ in support of this assertion ; and the French Commentator, impressed with this idea, and perfectly conscious of the distinction subsisting in the two respective languages, has rendered his French version, “Voilà, dit-on, quelle fut l'issue de l'expédition de Crassus ; elle finit, comme une véritable Tragedie, par une piece ridicule, qu'on appelle Exode¹⁸ ;” and he endeavours to maintain the propriety of this new interpretation by a learned Note : His argument states, “that as the Author here treats of an adventure,

¹⁶ Postquam lege hæc fabularum ab risu ac soluto joco res avocabatur, & ludus in artem paulatim verterat, juventus, histrionibus fabellarum actu relicto, ipsa inter se more antiquo ridicula intexta versibus jactitare cepit ; quæ inde exodia postea appellata, confertaque fabellis potissimum Atellanis sunt. (Dec. 1. l. 7. c. 2.)

¹⁷ Urbicus exodio risum movet Atellanæ
Gestibus Autonodis.

(Sat. 6. v. 72.)

¹⁸ Les Vies des Hommes Illustres de Plutarque (tom 5. p. 165.) The last English Translator of Plutarch, Langhorne, follows this idea, and renders the version, “The Expedition of Crassus was a real tragedy, and such was the exodium or farce after it” (Plutarch's Lives, vol. 3. p. 467.) But it is much better translated by Mr. Amburst in the last Century : “Thus truly magical was the end of Crassus's Expedition.” (Plutarch's Lives, vol. 3. p. 565. Ed. 1688.)

which happened to Crassus, he would therefore employ those ideas and expressions, which were familiar to the Romans, as in the two other instances of his Biographical Works, relative to Græcian Heroes, he uses the same word in the Græcian sense¹⁹: The real Tragedy, continues he, finished at the death of Crassus, and the event in the Palace of King Hyrodes united two things, the Tragedy and the Exode: The Play of the Bacchæ of Euripides was the Tragedy, and the whole transaction of the Comedian Jason with the head of Crassus, and the dispute of Pomaxæthres with him was the Exode, which was played after the Tragedy with the same dresses, and with the same Actors and Parts continued²⁰: To refute this ingenious criticism, though we might fairly observe, that Plutarch would naturally attach the Græcian idea to the word Exodium in conformity with his own practise, and the established sanction of the

¹⁹ Mais, dira-t-on, le mot Exodion, Exode signifie proprement dans les piéces Grecques, non pas une piéce détachée, qui se joue après la Tragedie, mais la fin, le denouement de la Tragedie même, comme on le voit dans la Poétique d'Aristote, & cela est vrai: C'est ainsi que Plutarque a employé ce mot à la fin de la Vie de Pelopidas, & à la fin de la Vie d'Alexandre, où l'on voit manifestement qu'Exode est mis pour la fin, pour le denouement de la Tragedie: Pourquoi donc ne le prendra-t-on pas ici dans le même sens? En voici la raison: Dans la Vie de Pelopidas & dans celle d'Alexandre, il parle d'avantures Grecques, et il employe les idées & les expressions connues aux Grecs; & dans celle de Crassus il parle d'une aventure Romaine, c'est pourquoi il employe les idées & les expressions familières aux Romains. (Les Vies des Hommes illustres de Plutarque, tom. 5. p. 165.)

²⁰ Ici la véritable Tragedie finit à la mort de Crassus & ce qui se passe dans le Palais du Roi Hyrodes rassemble deux choses, la Tragedie & l'Exode; ce qu'on y joue des Bacchantes d'Euripide, voilà la Tragedie, & tout ce qui fait le Comedien Jason avec la tête de Crassus, & la dispute de Pomaxæthres avec lui, voilà l'Exode, qui se jouoit après la Tragedie sous les mêmes habits de la Tragedie même, & en continuant les mêmes personnages & les mêmes rôles. (Id.)

language, in which he wrote, yet without entering into verbal objections, I will appeal to the tribunal of the human heart; and ask if any civilized People, however exulting in victory over a formidable Enemy, could possibly contemplate this horrid spectacle of the mangled head of Crassus, as a ludicrous object? No; the sensations, produced on this awful occasion, were in my opinion of a sublimer kind, than those of Farce; and flowed from the fountain of Tragedy and not of Comedy: The dramatick pleasure indeed was increased, because it was refined by Nature beyond the utmost effort of Art: However forcible might be the theatrical powers of Jason, as an accomplished Actor, he could never idly expect to produce those emotions in the souls of his Audience by the imaginary spectre of Pentheus, which he must inevitably excite by the real head of Crassus: He therefore availed himself of the fortunate incident, and triumphed with that sovereign superiority over the human heart, which real Passion must always command on an appeal to real objects.

N^o XXXVII.

Verse 1304. Ἀτεκνος ἀρσένων παίδων.

1381. Who destitute of Sons.

HERE Euripides, representing the aged Cadmus without male issue, violates the received tradition of Ancient History; and even contradicts his own express authority in the Phœnissæ, where he declares, that Cadmus by his wife Harmonia had a Son, whose name was Polydorus :

Ὁς παῖδα, γήμας Κύπριδος Ἀρμονίαν ποτὲ,
Πολύδωρον ἐξέφυσε.

(V. 8.)

And we learn from Diodorus Siculus, “ that Polydorus, Son of Cadmus, returned to the kingdom of Thebes after the expulsion of his Father, and that his Descendents there reigned in succession : ” Pausanias likewise mentions this Polydorus, as Son of Cadmus ¹, and informs us, that he enjoyed the sovereignty of Thebes after the migration of Cadmus to the Illyrians and the Encheleans ² : We have also the concurring testimony of Apollodorus in support of this Son of Cadmus, Polydorus, as King of Thebes ³ : And he

¹ Κατελοβίλος Πολυδῶρον τῷ Κάδμῳ.—ἐξῆς δὲ τῶν ἀπογόνων τά τε βασιλεύοντες.
(L. 19. c. 53. vol. 2. p. 359. Ed. Weiffelin.)

² Τῷ Πολυδῶρον τῷ Κάδμῳ. (L. 2. c. 6. p. 124. Ed. Kuhn.)

³ Κάδμῳ δὲ ἐς Ἰλλυρίαν, καὶ Ἰλλυρίαν ἐς τὰς καλεσμένας Ἑγχέλιαν μέλοι κήσαντος,
Πολύδωρος ὁ Κάδμῳ τὴν ἀρχὴν ἔσχε. (L. 9. c. 5. p. 719.)

⁴ Παῖς δὲ Πολυδῶρος.—Πολύδωρος δὲ Θηβῶν βασιλεὺς γινόμενος. (Bibliot. l. 3. p. 92. l. & 96. l. Ed. Æg. Spolet. 1555.)

asserts

asserts, "that Cadmus, when he reigned over the Illyrians, had another Son born to him, whose name was Illyrius⁵:" Hence, according to Stephanus Byzantinus⁶ and Eustathius⁷, Illyria was denominated: If therefore we may venture to suppose, that Polydorus, as well as Illyrius, was also born after the dramatick point of time in this Play, we shall rescue our Poet from this seeming violation of Historical Fact: But I have already proved in a preceding Note⁸, that Euripides in this Tragedy does not literally conform himself to Historical Truth in regard to the supposed sovereignty of Pentheus: Yet Nonnus corresponds with him in representing Pentheus, as King of Thebes, though he calls him an illegal Monarch, as having removed Polydorus, Son of Harmonia, from the sceptre:

Ὅν παρὰ Θήβαις
Σπῆτραι λαβὼν ἀθέμιτος ἄναξ ἀπειρόσφισε Πενθεύς⁹.

This last circumstance directly militates with the declaration of Cadmus in this line, that he was destitute of male issue on the death of Pentheus; and also against the former assertion of our Poet in this Play, that Cadmus resigned to Pentheus the imperial dignity in consequence of his advanced years¹⁰: Such are the inconsistencies in the Fabulous History of Ancient Græce.

⁵ Καὶ βασιλεύει Κάδμος Ἰλλυρίων, καὶ παῖς Ἰλλύριος αὐτῷ γίνεται. (Id. l. 3. p. 96. 1.)

⁶ Vox. Ἰλλυρία.

⁷ Ad Dionysii. Perieg. v. 96.

⁸ N° 4. on V. 44. p. 324.

⁹ Dionysiaca, l. 5. p. 96. Ed. Falken. 1569.

¹⁰ V. 44.

BACCHÆ

Nº XXXVIII.

rise

ὦ πάτερ, ὅρας γὰρ τὰ μὲν ὅσω μετεσφάφη,
Ἐκθηνιωθεῖς ὄφρος ἀλλάξει τύπον,

1330. ὦ Ἦν Ἄρεος ἔσχες Ἀρμονίαν.

O Father, for my state now chang'd thou seest,
Thou and thy loved Harmonia, who from Mars
Descended graced thy bed, though mortal thou,

1410. Shall wear a dragon's savage form.

HERE Bacchus enters in his own divine character of the God, and foretells the future destiny of Cadmus and Harmonia: His first address in this poetical prophecy predicts only the serpentine transformation of the Wife, according to the literal Greek Text; but Cadmus himself was hereafter to be metamorphosed into a form of this nature, as appears from his express assertion in a following line of this scene¹; and this declaration corresponds to the fabulous History of Ancient Mythology: But there is nothing to justify the supposed knowledge of this event in Cadmus, as personally affecting himself, from the original evidence, now contained in this Play: There appears therefore obviously either a manifest chasm in the scene, or a verbal corruption in the particular text of the lines under our present consideration: The first of these suppositions is maintained by Mr.

¹ V. 1355.

Tyrwhitt², who proves, that the Scholiast on the Plutus of Aristophanes has cited from the Bacchæ of Euripides an Iambick Verse, which is not now extant in the Editions of this Play; and he refers it to this very scene, as probably belonging to it:

Εἰ μὴ γὰρ ἴδον ἔλαβον εἰς χεῖρας μύσας.

This verse implying, "If I had not received into my hands my own abomination," was certainly in the mouth of Agave, who had carried the head of her Son Pentheus: But Pierſon in his Veriſimilia³ was the firſt, who obſerved, before Mr. Tyrwhitt, the citation of this line by the Scholiast on the Plutus, though now wanting in Euripides: Beſides in Confirmation of the mutilated ſtate of this Drama in its Preſent form we have already ſeen a manifeſt derangement in the Dialogue for ſeveral ſucceſſive verſes, according to the error of the printed text; where I have mentioned⁴, that the Manuſcripts of the Bacchæ are now wanting from (V. 750.) I am therefore induced to conclude with Mr. Tyrwhitt, "that the former part of this preſent ſpeech of Bac-

² Poſt hunc verſum, qui Agavæ omnino tribuendus eſt, reliqua ejus ſermonis interciderunt: Unum tantum ſenarium, ut videtur, conſervavit Scholiaſtes Comici ad Plutum. (V. 908.) Hæc enim, quæ ex Bacchis Euripidis citantur, in Superſtitibus nuſquam apparent, & ad hunc locum veriſimiliter referenda ſunt. (See the Note of Muſgrave on V. 1330.)

³ Verum illud obſervari meretur, nonnulla ex hæc citari Tragœdiâ, quæ fruſtrâ hodie in illâ requiruntur: Ita Scholiaſtes Ariſtophanis ad Plutum (V. 908.) hunc e Bacchis citat verſiculum, qui in Bacchis noſtris deſideratur. (L. 1. c. 10. p. 120.)

⁴ See my Note N^o 27. on V. 786. p. 430. Alſo Pierſon's Veriſimilia. (L. 1. c. 10. p. 122.) This Author ſhews a derangement in the lines of the Prologus of the Play.

thus is here deficient, for the context is obviously corrupt, and requires something to precede it⁵: Indeed the entry of the God, and the delivery of his prophecy, appears to me too instantaneous and unnatural to flow from the easy and elegant pen of Euripides in the form, now transmitted to Posterity; and if we compare it with the artful preparation of the introduction of the Goddess Minerva in the catastrophe of the Ion⁶, we shall be more convinced of the truth of this remark: At the same time I acknowledge, that the gentle alteration, which both Reiske⁷ and Heath⁸ have proposed, of reading ἐκθρησκθεῖς without the apostrophe, and inserting the copulative conjunction τ before Ἀπείρος in the subsequent line, is very ingenious; since it extends to Cadmus the personal knowledge of his own future transfiguration into the serpentine form, as well as that of his Wife Harmonia; and remedies the objection to the printed text in this instance by preventing an obvious chasm in the evidence of the Play: The English Translator therefore has ingrafted this elegant amendment of the sense with propriety into his English Version. If Time should discover any more Manuscripts of this Tragedy of the Bacchæ, the intermediate lines in the Original, which are here supposed with great probability to be deficient, may possibly be recovered; and that we may not

⁵ Deest autem etiam prior pars eorum, quæ Bacchus hic ἀπὸ μηχανῆς interveniens avo & materteræ venientibus vaticinatur: Illa certè ἐκθρησκθεῖς ὄψεσθαι planè abrupta sunt, & præcedentia requirunt. (See the Note of Musgrave on (V. 1330).)

⁶ V. 1550. See my Note on this line, N° 69. p. 191.

⁷ At Eurip. Animad. p. 113. Ed. Leipzig, 1754.

⁸ Not. in Eurip. p. 114. Ed. Oxon. 1762.

entirely

entirely despair of this event, we may recollect, that we have been lately indebted to the learned Repository of Moscow for the Ancient Hymn to Ceres, which has been published by Ruhnkenius; Every real Lover of the elegant knowledge of the ancient Languages must feel a sincere pleasure from the interesting discoveries of this nature; because he may reasonably indulge himself with the flattering prospect, that there are other precious remains of Immortal Authors, yet to be rescued from the dark shade of oblivion, and to be enjoyed by Ages yet unborn.

N^o XXXIX.

Verse

Ὅχον δὲ μούχων, χρησιμὸς ὡς λέγει Διὸς,

1332. Ἐλῶς μετ' αἰλόχῃ, βαρβαράων ἡγούμενος.

With her,

For so the Oracle of Jove declares,

Toils after toils revolving shalt thou bear,

1413. Leading Barbarians.

AFTER the prophecy of the future transformation of Cadmus and Harmonia, the God Dionusus proceeds to foretell the other events of their destined Fortune: The original words of the lines under our immediate contemplation imply, "that Cadmus, leading Barbarians, will in company with his Wife drive a vehicle of Oxen:" This expression alludes to some ancient story of Pagan Tradition, which

Time

Time has enveloped in obscurity: The old Commentator, Brodæus, interprets the phrase in a metaphorical sense, as if it imported, that the Husband and Wife should sustain the same fate, or draw the same yoke of Oxen: He refers us in support of this explication to the Latin adage of *pari jugo*, which is inserted in the Proverbs of Erasmus¹, and to the testimony of Zenobius, but he omits to cite the express words of this latter Author²: The line however, to which he alludes, is the following:

Ἐγὼ δὲ καὶ σὺ τ' αὖθ' ἐλκομεν ζυγόν.

This is defined by Zenobius to apply to those, who are involved in the same misfortunes³: They also occur with an inconsiderable variation in the Epistles of Aristænetus⁴: And the initial part of them is inserted in the Lexicon of Suidas⁵: This Author has also the parallel proverb of ἴσω ζυγῷ⁶, or the equal yoke, which Theocritus uses, speaking of two Lovers:

Ἀλλήλας δ' ἐφίλησαν ἴσῳ ζυγῷ.

(Idyll. 12. v. 15.)

¹ Ed. 1699. p. 75.

² Eandem fortunam sustinebis; translatum a bobus, idem plaustrum æquali jugo trahentibus: Erasmus in adagiis, *Pari jugo & Ego ac tu idem trahimus jugum*; meminit & Zenobius. (In Eurip. Annot. p. 62.)

³ Ἐπὶ τῶν ὁμοίων καὶ παραπλήσια πασχόντων. (Centuria 3. 43. p. 65, Ed. Schotto. 1612.)

⁴ L. 2. Ep. 7. p. 326. Ed. 1736.

⁵ Vox ἴσω. See also the Proverbs of Suidas, collected by Andrea Schotto, Cent. 5. 94. p. 411. Ed. 1612, where the remaining words are judiciously supplied, corresponding to those in Zenobius.

⁶ Vox ἴσω.

And

And Horace alludes to the same elegant metaphor :

Amici

Ferre jugum pariter dolosi.

(Carm. l. i. od. 35. v. 23.)

Such is the established usage of this Proverb among the Greeks and Romans ; but it presents the most faint resemblance to the particular phrase of Euripides in question, and every following Commentator has deservedly abandoned this interpretation of Brodæus : We must therefore have recourse to some other explanation. The Cambridge Editor, Barnes, without attempting to illustrate the original context, adopts into his Latin Version the proposed reading of Henry Stephens of ὄχλον μόχθων, instead of ὕχον μόσχων : This alteration implies, that Cadmus and Harmonia must undergo a multitude of labours : The Italian Translator, Carmeli, not only follows, but approves this amendment : The English Translator also conforms to it, but acknowledges in his Note, that he does not understand the true sense of the Poet : There are two objections, which strike me in regard to this innovation of Henry Stephens ; because it departs from the manuscript authority on a supposition that the original words are incapable of explication, and because I question, whether ἐλάν ὄχλον μόχθων, plurimos labores exantlare, is consistent

7

Affai di stenti

Softener colla moglie.

Quarè admodum mihi probatur lectio H. Stephani. (Le Baccanti, tom. 7. p. 180 & 181.)

with

with the idiom of the Greek Language : It will be unnecessary to enter into any verbal criticism on the latter instance, if the genuine words are explained to the satisfaction of the Reader : I proceed therefore to consider the other opinions of the Commentators upon the passage : The first, which occurs next in the order of time, is that of Reiske : who proposes to read, Ὀχμὸν δὲ Μόσχων, implying agrum Moscorum arabis*, or you shall plow the soil of the Moschi : But here again in the word Ὀχμὸν there is an innovation in the text ; and as to the fact, what historical evidence is there to suppose any subsisting connexion between Cadmus and the Moschi ? These People were a Nation of Colchi, far distant from Illyria, where Cadmus retired after his departure from Thebes. We come next to Heath, who is inclined to retain the original reading, but gives no illustration of it¹⁰ : The solution therefore of the passage was reserved for the last Editor of our Poet, Dr. Musgrave, who has been extremely fortunate in this instance ; “What prevents, says he, Cadmus and Harmonia being drawn, at least according to the popular opinion, in a car harnessed to Oxen ? Such an equipage is undoubtedly assigned in many places by Non-

* Ὀχμὸς est idem quod αἶλαξ. V. Hesych. vox Ὀχμὸν ἐλαύνει· ist est habitabis in terrâ Moschorum, qui deinceps Moesi & Moscovii sunt dicti. (Ad Eurip. Animad. p. 113.)

⁹ Μόσχοι, Κόλχων ἔθνος. (Stephanus Byzantinus vox Μόσχοι.) See also Herodotus, l. 3. c. 94. & l. 8. c. 78. Also Strabo, p. 761 & 762. Ed. Janson. The Oxford Editor refers in his Note to these last passages, and observes, that the Moschi inhabited districts, remote from Illyria.

¹⁰ Aldus in exemplaribus vetustis proculdubio invenerat lectionem illam, quam edidit, Ὀχον δὲ μόσχων, Juvenos verò curru junctos, quapropter eam non temerè repudiandam censeo. (Not. in Eurip. p. 115.)

nus to the Goddesses Luna; nor was that of the Mother of Cleobis and Biton different, according to Herodotus: But, continues he, there was an ancient tradition, that Cadmus himself, when he fled into Illyria, was carried in a yoke of Oxen: The Author of the Etymologicum speaks of a city in Illyria of the name of Buthoe, which was so denominated from the Founder Cadmus, arriving expeditiously from Thebes to the Illyrians in a vehicle drawn by Oxen¹¹: Such is the happy illustration of this obscure passage by the Oxford Editor, which proves the propriety of adhering to the original text in allusions to Ancient Mythology, instead of attempting innovations; for the original Poet is not always corrupted, when the Modern Critick is unable to unravel every difficulty: And the best poetical version of these lines is that of an Italian Translator of this Play in the Sixteenth Century, Cristophoro Guidiccione Lucchese, whom I shall have hereafter occasion to mention in my Final Essay;

Et un paro di buoi, come admonisce
L'oraculo di Giove, guiderai
Con essa insieme, a Barbari imperando.

(Ed. Lucca. 1747. p. 142.)

¹¹ Quid enim prohibet Cadmum & Harmoniam curru bobus juncto ex populari saltem opinione tractos esse: Talem certe Lunæ ubique tribuit Nonnus: Nec aliter vehebatur Cleobis et Bitonis Mater. (Herodotus, l. 1. c. 31.) Ipsum porro Cadmum, cum in Illyriam fugeret, boum jugo vectum esse fama antiqua erat. Etymologus: Βυθόν, πόλις Ἰλλυρίδος; εἰρηλαί, ὅτι Κάδμος ἐν Βούζῳ ζεύγους ἐκ Θεῶν ταχίως εἰς Ἰλλυρίαν παραγινόμενος ἔκτισε πόλιν. (Not. in Bacchas, v. 1333.) See also Cicero, who translates the story of Cleobis and Biton from Herodotus. (Tuscul. Quæst. l. 1. c. 47.) And the Author of the Etymologicum Magnum subjoins the derivation of Βυθόν to the above citation in these words, Καὶ ἀπὸ τῶν Βούν καὶ τῆς βοῦς φυγὴν Βυθόνι ὀνόμασεν. (Vox Βυθόν.)

I shall proceed to confirm by additional evidence the opinion of Dr. Musgrave. Stephanus Byzantinus in his learned Lexicon corresponds with the Author of the Etymologicum in regard to Buthoe, as a City of Illyria; and mentions the cause of its derivation from the vehicle of Cadmus in the precise words almost of that Author¹². Pliny also speaks of Butoa and the river Drilo, as near each other¹³; and at a small distance from those places, according to Scylax in that chapter of his Periplus on the Manii, a people of Illyria, there was a temple and stones of Cadmus and Harmonia¹⁴: This Buthoe retains to this day a resemblance of its original appellation, since it is now called Budoa, as we are informed by Cellarius¹⁵.

It only remains to illustrate the Oracle of Jupiter, here mentioned by Euripides, and those Barbarians, who are here

¹² Βυθὴ πόλις Ἰλλυρίδος, ὡς Φίλων· διὰ τὸ Κάδμου ἐπὶ ζεύγους βοῶν ἐχήμενον ταχέως ἀνύσαι τὸν εἰς Ἰλλυρίαν ὁδόν (vox Βυθὴ.)

¹³ Nat. Hist. l. 3. c. 22. sect. 26. vol. 1. p. 179. Ed. Harduin.

¹⁴ Οὗτοι δὲ εἰσὶν Ἰλλύριοι ἔθνος Μαννιό.—Καὶ Κάδμος καὶ Ἀρμονίας οἱ λίθοι εἰσὶν Ἰνταῦθα καὶ ἱερὸν, ἅπασι τῇ Ἀρίωνος ποταμῷ. Ἀπὸ δὲ τῆς Ἀρίωνος ποταμῷ εἰς Βυθὸν ὁ πλῆξ. (Scylacis Periplus, p. 19. Ed. Gronovii, 1700.) Instead of the river Arion, which is no where else mentioned, the learned Vossius rightly conjectures, that we ought here to read Drilon; for on the mouth of the stream of this river, according to a fragment of Sophocles, Buthoe was situated;

Βυθόη Δριλῶνος ἐπὶ προσχοῇσιν ἐτάσθη.

This line, though Vossius does not refer to his authority, is mentioned by the Author of the Etymologicum Magnum, as belonging to the Onomacles of Sophocles; but this Lexicographer is certainly mistaken in imagining this Buthoe, a different city in Illyria, from the Buthoe before cited, as we may collect from his separate article and different derivation: Βυθόη πόλις τῆς Ἰλλυρίδος. Σοφοκλῆς, Οὐρεμακλίῃ—Καὶ εἰρηλαί ἀπὸ τὸ βοηθὸν γίνεσθαι (Vox Βυθόη.) See also the Note of Berkellius on Stephanus Byzantinus (Vox Βυθόη.)

¹⁵ Hodie Budoa vocari dicitur conservato nomine antiquo. (Geographia Antiqua, l. 2. c. 8. p. 392. vol. 1.)

also said to be led by Cadmus: And it is very remarkable, that no Commentator has to my knowledge yet produced the following passage of Apollodorus, which admirably elucidates this ancient History: "On the departure, says he, of Cadmus with Harmonia from Thebes, he went to the Encheleans, who then engaged in war with the Illyrians were informed by the Oracle of the God, that they should obtain victory, if they had Cadmus and Harmonia as Conductors: Impressed with this belief, they accordingly chose them as their Leaders, and conquered their Enemies: Cadmus then reigned over the Illyrians, and being afterwards, together with Harmonia, transformed into a serpent, they were sent by Jupiter into the Elysian plain ¹⁶: This last circumstance also corresponds to the following assertion of Bacchus in the sequel of his speech with this variation only, that our Poet there assigns this delivery of the royal Pair into the regions of the Blessed to Mars ¹⁷, instead of Jupiter, as mentioned by Apollodorus: But other Authors also, though they are silent in regard to the Oracle, or the transmission of these Personages to the Elysian Fields, record this expedition of Cadmus to the Encheleans and Illyrians: Thus Pausanias asserts, "that Cadmus, after his migration from Thebes to these Nations was succeeded in his sovereignty of that king-

¹⁶ 'Ο δὲ Κάδμος μετὰ Ἀρμονίας Θέβας ἐκλιπὼν πρὸς Ἑγχελείας παραγίγεται. τούτοις δὲ ὑπὸ Ἰλλυριῶν πολεμουμένοις, ὁ θεὸς ἔχρησεν Ἰλλυριῶν κρατήσειν, ἐὰν ἡγήμονα Κάδμοι καὶ Ἀρμονίαν ἔχωσι· οἱ δὲ πεισθέντες ποιοῦνται κατὰ Ἰλλυριῶν ἡγήμονας τούτους, καὶ κρατῶσι· καὶ βασιλεύει Κάδμος Ἰλλυριῶν—αὐτοὶ δὲ μετὰ Ἀρμονίας εἰς δράκοντα μεταβαλὼν εἰς Ἠλύσιοι πιδίον ὑπὸ Διὸς ἐξέτιμωθησαν. (L. 3. P. 95. 2. Ed. Ægii Spolet. 1555.)

¹⁷ V. 1336.

dom by his Son Polydorus ¹⁸: But Diodorus Siculus represents his departure from this city, as an act of immediate expulsion, and not of voluntary secession; for he relates, “that the Encheleans, having vanquished the native Inhabitants of Thebes, ejected them from their City; and hence, continues he, it happened, that Cadmus retired to the Illyrians ¹⁹:” These Encheleans were themselves a People of Illyria, as appears from Strabo ²⁰, Pomponius Mela ²¹, Scylax ²², Appian ²³, and Stephanus Byzantinus ²⁴; and were governed by the Descendents of Cadmus and Harmonia, according to Strabo: It was among them that the fabulous stories, regarding their Ancestors, were shewn as he continues to inform us ²⁵: Here too their metamorphosis into the serpentine nature is plac’d by Lucan:

Et nomine pristino

Encheliæ versu testantes funera Cadmi ²⁶.

And here were the monuments of these illustrious Persons, as appears from Apollonius Rhodius:

Τύμβος ἴν’ Ἀρμονίης Κἀδμοιοί τε, πύργον ἔδειμαν,
Ἀνδράσιν Ἑγχελέεσσιν ἐφέξιοι ²⁷.

¹⁸ Κάδμος δὲ εἰς Ἰλλυρίαν καὶ Ἰλλυρίων εἰς τὰς καλουμένης Ἑγχέλειας μετακλήσαντος, Πόλυδωρος ὁ Κάδμου τὴν ἀρχὴν ἔσχε. (L. 9. c. 5. p. 719. Ed. Kuhn.)

¹⁹ Τὰς ἂν τότε κατοικήσαντας ἔγεραι Ἑγχελεῖς καταπολεμήσαντι; ἐξέβαλον: ὅτε δὲ συνέβη καὶ τὰς περὶ Κάδμου εἰς Ἰλλυρίαν ἐκπεσεῖν. (L. 19. c. 53. vol. 2. p. 359. Ed. Weßelin.)

²⁰ L. 7. p. 502 & 503. Ed. Janson.

²¹ L. 2. c. 3.

²² P. 19. Ed. Gronov. 1700.

²³ Illyrica, p. 62. Ed. 1551.

²⁴ Vox Ἑγχελεῖς.

²⁵ Ὡς ἴν’ τοῖς Ἑγχελίοις οἱ Κάδμος καὶ Ἀρμονίας ἀπόγονοι ἦρχον, καὶ τὰ μυθεύμενα περὶ αὐτῶν ἰκτὶ δεικνύσθαι. (L. 7. p. 503. Ed. Janson.)

²⁶ L. 3. v. 189.

²⁷ L. 4. v. 519.

N° XL.

Verse

Ὅταν δὲ Λοξίαι χερσὶν ἑρίων

Διαρπάσωσι, νόσον ἄθλιον πάειλιν

1336. Σχήσονται

But when the shrine of Phœbus their rude hands
 Shall plunder, intercepting their return

1417. Misfortune shall await them.

HERE we find another allusion in this Prophecy of Dionusus to the future History of Cadmus, which Time has so enveloped in oblivion, that it can be faintly illustrated by any parallel passage. The only Commentator, who attempts to illumine this dark event, is Dr. Musgrave; and he observes, “that Appian mentions in his *Illyricks* this expedition; but he does it in a confused manner, and without specifying the particular æra; and that, besides him, Herodotus is the only Historian, who has preserved any memorial of so remarkable an incident¹. I will submit to the Reader the two respective passages to which the Oxford Editor refers. To begin with Herodotus, Mardonius, the Persian General, informs his Troops, “that there was an Oracle, which imported, that the Persians, arriving in Græce, should

¹ Meminit hujus expeditionis Appianus in *Illyricis*, sed confusè, quantum memini, & sine ullâ temporis notâ: Præter illum solus ex Historicis Herodotus tam insignis rei memoriam conservavit.

plunder the temple of Delphi, and after that act of rapine be all of them destroyed : We therefore, says he, apprized of this prediction, will neither go to the temple, nor attempt it ; and therefore we shall not perish on that account :” To this assertion the Historian subjoins his own remark, “ that he himself knew, that the very Oracle, declared by Mar-donius to affect the Persians, was delivered to the Illyrians and the Army of the Encheleans, and in no respect concerned the Persians :” This is the whole information to be derived from Herodotus, which ascertains nothing more than the existence of an Oracle on this subject, and applied to those Nations, which he mentions : But we are left to collect from Euripides alone, that the Temple of Apollo was actually pillaged by them, and that the prediction of the Oracle was fulfilled in regard to the fatal consequence arising to those, who were concerned in it. With respect to the other historical testimony, or to that of Appian, we learn “ that Illyrius had among other Sons, Encheleus and Autareus, who conferred their respective names on the Illyrian Nations, denominated from them :” “ That the Autareans were reduced to the last degree of calamity from the divine punishment, inflicted on them by Apollo ; for they marched in hostile array against Delphi, attended by Molistomus and

² “Εστὶ λόγιον ὡς χρεὼν εἰς Πέρσας ἀπικομένους ἐς τὴν Ἑλλάδα διαρπάσαι τὸ ἱερόν τε ἐν Δελφοῖσι, μετὰ δὲ τὴν διαρπαγὴν ἀπολέσθαι πάντας· ἡμεῖς τοίνυν αὐτὸ τῆτο ἐπιτάμειοι ὅτοι τε ἡμεῖς ἐπὶ τὸ ἱερόν τῆτο, ὅτε ἐπιχειρήσομεν διαρπάξαι· ταύτης τε εἵνεκα τῆς αἰτίας ἔκ ἀπολείμεσθα. (L. 9. c. 41.)

³ Τῆτον δ’ ἔγωγε τὸν χρεσμῶν, τὸν Μαρδόνιος εἶπε ἐς Πέρσας ἔχιν, ἐς Ἰλλυρίους τε καὶ τὸν Ἑγχελίων στρατὸν οἶδα πεποινημένον, ἀλλ’ ἔκ ἐς Πέρσας. (Id. c. 42.)

⁴ Ἰλλυρίῳ δὲ παῖδας Ἑγχέλιαν καὶ Αὐταρεία-οἶον εἰσὶ καὶ Ἑγχέλιος καὶ Αὐταρεῖς. (Illyrica, p. 62. Ed. 1551.)

those

those Celts called Cimbrians : The major part of them was there destroyed by rain and tempests with lightening falling upon them before their attack ; but those, who escaped, were on their return invaded with an infinite number of Frogs, which corrupted their streams with putrefaction ; and uncommon vapours exhaling from the earth, a pestilence ensued in Illyria ; but the Autareans were the chief victims, till abandoning their own houses, and carrying the contagion along with them, so that no person would receive them, they travelled for three and thirty days, and at last settled in a marshy and uninhabited region near the Nation of the Barsternæ :” Such is the information of Appian on this subject, which the Oxford Editor supposes to correspond with the expedition, here mentioned by Euripides ; but it will appear from internal evidence and from chronology, that no connexion subsists between them. The Autareans were, according to Strabo, the greatest and most excellent Nation of the Illyrians⁵ ; but unless we include them in the general description of Illyrians, contemporary with Cadmus, and governed by him under that comprehensive-title, we have no ancient testimony of any relation existing between them : Besides the Barbarians of our Poet are here represented, “ as

⁵ Αὐταρίας δὲ καὶ ἐκ Διοβλαβείας ἐς Ἰσχαίον κακῶς περιελθὺν. Μολιστόμῳ γὰρ αὐτὰς καὶ Κελτοῖς τοῖς Κίμβροις λεγομένοις ἐπὶ Δέλφας συγγραλῦσαι, καὶ φθαρῖναι μὴ αὐτίκα τῆς πλόνος αὐτῶν προεπιχειρήσας ὑπερὶ σφίσι καὶ θνήσκῃ καὶ πρηστῆρων ἐκπεσόντων ἐπιγίνεσθαι διὰ τοῖς ὑπογρίψασιν ἄπειρον βατραχῶν πλῆθος, οἱ διασαπέειλες τὰ νάματα διέφθειραν, καὶ ἐκ τῆς γῆς ἀτμῶν ἀτόπων γενομένων, λοιμὸς ἦν Ἰλλυρίων, καὶ φθόρος Αὐταρῶν (lege Αὐταρίων) μάστιγα, μέχρι Φεύγοντες τὰ οἰκεία, καὶ τὸν λοιμὸν σφίσι περιφέρειν. ὁμοίως αὐτὰς διχομένε, διὰ τοῦτο τὸ δῖος ὑπερῆλθεν ὁδὸν ἡμερῶν εἰκοσι καὶ τριῶν, καὶ τήνδε γὰρ ἐλῶδη καὶ ἀοίκητον παρὰ τὸ Βαργερινῶν ἔθνος ἤκησαν. (Id. p. 63.)

⁶ Αὐτρεμάται μὲν ἔν τῳ μέγιστον καὶ ἄριστον τῶν Ἰλλυρίων ἔθνος ὑπῆρξεν. (L. 7. p. 489. Ed. Kuhn.)

“ having actually seized the oracular shrine of Apollo ;” but the Invaders in Appian are described by him, “ as prevented by divine punishment before the execution of the act :” The natural phænomenon of the Frogs, falling from the atmosphere, and affecting the Autareans in such a manner, that they were forced to abandon their own Country, is not only mentioned by the above-cited Historian, but also by Diodorus Siculus⁷ and Ælian⁸: We cannot however collect from these Authors the particular æra of this event ; but Justin will perhaps serve to ascertain it ; for he records an anecdote of a similar nature, as having happened among the Abderitæ, “ who, according to his assertion, were seeking an establishment, having left their native soil from the multitude of Frogs and Mice, when Cassander, one of the Successors of Alexander the Great, was returning from Apollonia ; and this General, apprehensive lest they should seize Macedonia, admitted them into a state of society after forming a compact with them ; and assigned them territories bordering on the extremities of Macedonia⁹ :” Now there is great reason to suppose,

⁷ Τῶς δὲ καλεμένους Αὐταρίτας βάτραχοι, τὸν ἀρχέγονον σύρασι ἐν τοῖς ἰφισι λαμβάνουσιν, καὶ πίπτοντες ἀπὸ τῆς συνήθους ψικᾶδος, ἐβιάσαντο τὰς πατρίδας καταλιπεῖν, καὶ καταφυγεῖν εἰς τῆτον τὸν τόπον, ἐν ᾧ οὖν καθίδρυνται. (L. 3. c. 30. tom. 1. p. 196. Ed. Wesselin.)

⁸ Βάτραχοι δὲ ἡμιτελεῖς πολλοὶ πεισόντες ἐξ αἰῶρος Αὐτωριάτας Ἰνδῶν μετέκτισαν εἰς χῶρον ἕτερον. (De Nat. Anim. l. 17. c. 44.) Here, instead of Ἰνδῶν, we ought undoubtedly to read Ἰλλυρίων, as Gronovius in his Edition of Ælian justly conjectures. (Tom. 2. p. 1124. Ed. Lond. 1744.) Athenæus also on the authority of Heraclides Lembus asserts, that such a prodigious quantity of Frogs rained from the atmosphere in Pæonia and Dardania, that they were obliged to fly the Country. (L. 8. c. 2. p. 333. Ed. Casaubon.) This probably alludes to the same anecdote ; but the Autareans are not here mentioned.

⁹ Dum hæc aguntur, Cassander ab Apolloniâ rediens, incidit in Abderitas ; qui propter sanarum muriumque multitudinem, relicto patriæ solo, sedes

suppose, that the word Abderitæ in Justin is corrupted, and that it ought to be Autoriatæ, or the Nation of the Autareans; because the expression so occurs in Diodorus Siculus, and Ælian, where the story of the Frogs is related; and this conjecture, arising from the coincidence of the wonderful anecdote in Natural Philosophy, is reduced almost to a moral certainty, since Diodorus Siculus records in another passage, "that Cassander established the Autoriatæ with their Wives and Children, to the amount of twenty thousand, near the Mountain Orbelus ¹⁰:" Hence the correspondence of these people is demonstrated; and the æra of their unfortunate calamity ascertained to have happened about 315 years ¹¹ before the Christian æra; so that Euripides and Appian could never allude to the same expedition of the Illyrians to Delphi, as supposed by Dr. Musgrave; for our Poet himself died, according to the testimony of the Arundel Marbles 409 years before CHRIST ¹²: But independent of the argument, flowing from the comparative chronology of Diodorus Siculus and Justin, which may perhaps be questioned from the word

sedes quærebant; veritus, ne Macedoniam occuparent, factâ pactione, in societatem eos recepit, agrosque iis ultimos Macedoniæ assignat. (L. 15. c. 2.)

¹⁰ Τὰς δὲ Αὐταριάδας σὺν ταῖς ἀκολουθεῖσαι παῖσι καὶ γυναῖξιν, ὅσας εἰς δισμυρίας κατῴκισι παρὰ τὸ καλόμενον Ἀβδηλον ἔρος. (L. 20. c. 19. tom. 2. p. 419. Ed. Wesselin.) We are referred to this passage by Freinshemius in his Note, inserted in the Variorum Edition of Justin, printed at Amsterdam in 1669, where he observes on the word Abderitas, Hi videntur esse, quos Diodorus per Autoriatas vocat, &c.

¹¹ See the Index, annexed to the Margin of the passage in Justin, as printed in the *Scriptores Historiæ Romanæ*, published by Haurisius in 1743. (Tom. 2. p. 650.)

¹² See Squire's Chronological Synopsis, inserted in his *Two Essays*, and printed in 1741. (P. 134.)

Abderitæ being inserted, instead of Autoriatæ, in the Text of the latter, we may collect the same truth from Appian himself on the evidence of his Latin Interpreter, who subjoins a continuation of his Illyrick History in the Roman Language to the Original Greek Fragment, as printed in the Variorum Edition published at Amsterdam in 1670¹: For he there asserts, “ that such was the end of the impiety, imposed by the God on the Illyrians and Celts; and yet, continues he, they did not on that account refrain their wicked hands from sacrilege; but a second time a party of this very People, chiefly consisting of Scordiscians, and the Medes and Dardanians, passed over Macedonia and Græce, and making considerable depredations on the sacred possessions, again invaded the Delphick Temple: On this occasion too they lost many of their Troops: After two and thirty years from the first engagement between the Romans and Celts, and a renovation of hostilities during that interval, the Romans, having already conquered the Greeks and Macedonians, again waged war against them on account of their sacrilege under the command of Lucius Scipio: And the Neighbours of these Illyrians, who are reported to have united themselves for this impious purpose, spontaneously abandoned them to Scipio without affording them any assistance, recollecting the complete destruction of the Autareans¹³ through all Illyria;

¹³ Et hic finis impietatis a Deo Illyriis Celtisque impositus; nec propterea a sacrilegio impias cohibere manus: Verum iterum ex Illyriis Celtisque Scordiscii præcipue et Medi Dardanique Macedoniam simul ac Græciam excurrere, et multa ex sacris depredati Delphicum iterum invasere templum, pluribus ex suis tunc quoque amissis; duobus ac triginta a primâ inter Romanos

Illyria ; and Scipio killed almost all the Scordiscians :” Here then we discover, that the second invasion of the Delphick Temple by some of the Nations of Illyria was not long after the former attempt of the Autareans, whose destruction was remembered by them ; and as the last act of sacrilege was punished by the Romans, the former expedition could have no possible relation to the remote period of the History of Cadmus, to which Euripides here alludes : We must therefore entirely abandon the testimony of Appian : But I am not able to illustrate by any other historical evidence this plunder of the Temple of Apollo by the Barbarians ; for though Pausanias enumerates no less than seven different Invasions and Pillages of the Delphick shrine, yet there is not one of them, which bears any analogy to the present instance : “ The first, according to him, was by the Son of Crius a powerful Eubœan, the second by the Nation of the Phlegyæ ; the third by Pyrrhus, Son of Achilles ; the fourth by the Leaders of the Phocians ; the fifth by Xerxes ; the sixth by the Army of the Gauls, and the last by Nero.” But Strabo justly observes, “ that wealth, being an object of envy, is

manos et Celtas inceptâ pugnâ elapsis annis, et ex illo per intervalla cum eisdem depugnantes, denuò ob simile sacrilegium in eos movere bellum, Lucio Scipione ducente exercitum, jam tum quidem Græcis Macedonibusque imperantes : Feruntque finitimos ad hæc nefanda socios illis accessisse, verum suâ sponte nullâ exhibitâ ope Scipioni eos reliquissè, Autariorum memoriâ ductos, qui per Illyrium omne concidissent, Scipionem verò Scordisciorum universos ferè delevisse. (Appian. Illyrica, vol. 2. p. 1197.)

¹⁴ Ἔσκε δὲ ἐξ ἑρχῆς τὸ ἱερὸν τὸ ἐν Δελφοῖς ὑπὸ ἀνθρώπων ἐπιβουλεύεσθαι πλείων ἦδη. Οὗτός τε ὁ Εὐβοῦς λητής, καὶ ἔτισιν ὕστερον τὸ ἔθνος τῶν Φλεγύων, ἵτι δὲ Πύρρος ὁ Ἀχιλλεύς ἐπιχειρήσειν αὐτῷ, καὶ δυνάμει μοῖρα τῆς Εἰρένης, καὶ μάστιγα τῆ θεῶ τοῖς χρήμασιν ἐπιλοβήσι; οἱ ἐν Φωκίῳσι δυναταί, καὶ ἡ Γαλατῶν στρατία. Ἐμίλλει δὲ ἅρα ὑπὲρ τῆς Νέμεως ἐς πᾶν ἅ ἐλιγυρίας ἀπειράτως ἔξιν. (L. 10. c. 7. p. 813. Ed. Kuhn.)

guarded with difficulty, though consecrated : And now, continues he, the shrine at Delphi is extremely poor, and several of the sacred presents have been carried away for the sake of Lucre, though there are many yet remaining ; but formerly the shrine was replete with great treasures, as appears from the testimony of Homer :

Not all Apollo's Pythian treasures hold.

(Pope, Il. b. 9. v. 525.)

And the vast wealth, arising from the plunder of it by the Phocians, is an additional proof : Hence was kindled the Phocian, and as it is called the Sacred War : This pillage happened in the time of Philip, Son of Amyntas : But it is observed, that there was a former and more ancient plunder of it, which carried away those riches recorded by Homer ; and yet not a vestige of this event has been preserved for Posterity ¹⁵ : This last observation is very essential to our purpose, because it proves, that another pillage of the Delphick Temple, subsequent to the days of Homer, was buried in oblivion, according to the prevailing opinion in the time of Strabo : We may therefore less won-

¹⁵ Ἐπίφθονος δ' ὣν ὁ πλεῖστος δυσφύλακτός ἐστι καὶ ἱερὸς ἦ· νυνὶ γε τοὶ πλείστοι ἐστὶ τὸ ἐν Δελφοῖς ἱερόν. χρημάτων δὲ χάριν, τῶν ἀναθημάτων τὰ μὲν ἤρται, τὰ δὲ πλείη μένει· πρότερον δὲ πολυχρημάτων ἦν τὸ ἱερόν· καθάπερ Ὅμηρός τε εἰρηκεν,

Οὐ δ' ὅσα λαΐνος οὐδὲς ἀφήτορος ἐντὸς εἰργει

Φοῖβε Ἀπόλλωνος Πυθῶι ἐν πείρησση.

Καὶ οἱ Θεσπυρίοι δηλοῖσι, καὶ ἡ σύλησις ἡ γενηθεῖσα ὑπὸ τῶν Φωκίων· ἐξ ἧς ὁ Φωκικὸς καὶ ἱερὸς καλούμενος ἐξηφθῆ πόλεμος. Αὕτη μὲν οὖν ἡ σύλησις γέγονε κατὰ Φίλιππον τὸν Ἀμύνταν. Προτέραι δ' ἄλλην ἱπποῦσιν ἀρχαίαν, ἣ τὴν ἰφ' Ὅμηρον λεγόμενον πλεῖστον ἐξεφόρῃσεν· ἐδὲ γὰρ ἱχνος αὐτῇ σωθῆναι πρὸς τὰς ὑστερον χρόνους. (L. 9. p. 644. Ed. Janſon.)

der, that one of a date, still more ancient by some Centuries, as contemporary with Cadmus, is now involved in the impenetrable cloud of Darkness, if we except that glimmering ray of light, which may be derived from this present passage of Euripides. There is a French Author, Monsieur Valois, who has written expressly a dissertation on the subject of the riches of the Temple of Delphi, and of the different pillages, which were made of it¹⁶: This is inserted in the *Memoires de L'Academie Royale des Inscriptions & des Belles Lettres*; and it may be also seen in the first Volume of the *Extracts* of that Work, lately printed in England, under the title of *Choix des Memoires*¹⁷, as I have already mentioned in a Note on the Preliminary Essay on the Ion¹⁸: Though this Author speaks of no less than four different pillages of the Delphick Temple, besides those already cited from Pausanias, one by Danaus King of Argos¹⁹, another by the Driopians²⁰, another by the Crissæans²¹, and the last by the Thracians²², yet he has overlooked this remarkable testimony of our Poet, which may be added to their number.

¹⁶ Des richesses du Temple des Delphes & des differens pillages qui en ont été faits.

¹⁷ Vol. 1. p. 33.

¹⁸ P. 16.

¹⁹ *Choix des Memoires*, vol. 1. p. 35.

²⁰ Id.

²¹ Id. p. 36.

²² Id. p. 38.

N° XLI.

Verse

Καὶ τὴν Ἀρως παῖδ' Ἀρμονίαν, δάμαρτ' ἐμὴν,
 Δράκων δρακαίνης φύσιν ἔχουσαν ἀγρίαν
 Ἄξω πὶ βωμῶς ἃ τάφους Ἑλληνικῶς

1357. Ἠγούμενος λόγχραισιν.

Harmonia too, my wife, the child of Mars,
 Chang'd to a dragon's savage form, myself
 A dragon, to the altars, to the tombs
 Of Græce, a chief with many a ported spear

1441. Shall I lead back.

HERE we discover, that Cadmus understood the prophecy of Bacchus, as involving his own transformation into the serpentine form equally with that of his Wife Harmonia. I postponed the consideration of this marvellous fable of Antient Mythology from my former Note ¹ on the passage, concerning this allusion, because I have here a more advantageous opportunity to illustrate it. The poetical cause of this Transformation arose from the resentment of Mars, because Cadmus slew the Guardian Dragon of the fountain Castalia ², or Dirce ³, who was his Son ; and therefore

¹ N° 38. On v. 1330. p. 470.

² Cadmus irā Martis, quod draconem fontis Castalii Custodem occiderat, suorum prole interemptā, cum Harmoniā Veneris & Martis filiā uxore suā in Illyriæ regionibus in dracones sunt conversi (Fab. 6.) Cadmus ad fontem Castalium venit, quem Draco Martis filius custodiebat, qui cum socios Cadmi interfecisset, a Cadmo lapide est interfectus. (Id. Fab. 178.)

³ See Phœnissæ (v. 661.) and the Scholiast on the passage: Also Apollod. Bibliot. (L. 3. p. 91. Ed. Æg. Spolet, 1555) Pausanias, l. 9. c. 10. Tzetzes

fore both he and Harmonia were transformed into serpents in the region of Illyria : This engagement has been described by our Poet in his *Phoenissæ*, and by Ovid in his *Metamorphoses*, who there exclaims,

Quid, Agenore nate, peremtum
Serpentem spectas? Et tu spectabere serpens *.

Nonnus has also painted the death of the Dragon, the anger of the God, and the consequent event to Cadmus, who was hereafter destined to bear the image of the serpentine form with the winding shape in Illyria :

Καὶ δαυτέδω τεταίνυτο δράκων νέκυς· αἰμφὶ δὲ νεκρῷ
Θεὸς Ἄρης βαρύμητις ἀνέκραγε· χωρόμενε δὲ
Καῖμος ἀμειβομένων μελέων ἐλικώδει μορφῇ
Ἄλλοφυῆς ἤμελλε παρ' Ἰλλυρίδος σφυραὶ γαίης
ἔεινόν ἔχειν ἰνδαλμα δρακοντείοιο προσώπῃ⁵.

But this Poet on another occasion, instead of representing Cadmus and Harmonia as living serpents, assigns to them a serpentine form in stone :

Καὶ διδύμων ὄφίων μιτρώσατο γυνῆα Κρονίων,
Ὅτι παρ' Ἰλλυρικοῖο δρακονόεός τε ζῶμα πόντε
Ἀρμονίῃ καὶ Καῖμος ἀμειβομένοιο προσώπῃ
Λαϊνέην ἤμελλον ἔχμεν ὄφινδ' αἰ μορφῇν⁶.

Tzetzes on Lycophron (v. 1206.) and Eustathius on Dionysius Periegetes (v. 393.) A Figure of Cadmus in the act of encountering this Dragon may be seen in the first volume of the Greek Antiquities by Gronovius. (Ed. Ven. 1732. Lett. M.)

* Met. L. 3. v. 88.

⁵ Dionysiaca, l. 4. p. 86. Ed. Falken. 1569.

⁶ Id. l. 44. p. 74.

This

This passage may possibly serve, as a clue, to unravel the intricacy of this Fable ; since we may infer, that there were representations in stone of these Personages in Illyria under the figure of Serpents ; and we have historical evidence in support of this supposition : For Callimachus, preserved in Strabo, expressly speaks of the stones of the beautiful Harmonia, the Serpent, on the Illyrian Coast :

Οἱ μὲν ἐπ' Ἰλλυρικοῖο πόρεσχάσαντες ἐρεῖμα
Δαῖα παρὰ ξανθῆς Ἀρμονίης ὄφιος⁷.

And Scylax, the Geographer, in his chapter on the Manii, who were a Nation in Illyria, asserts, “ that there was a temple and stones in honour of Cadmus and Harmonia⁸.” There was also a magnificent tomb in Illyria to the memory of these distinguished Persons, which Apollonius Rhodius describes, as situated near a River in that Country :

Οἱ δ' ἄρ' ἐπ' Ἰλλυρικοῖο μελαμβάθεος ποταμοῖο,
Τύμβος ἔν' Ἀρμονίης Κάδμοιό τε, πύργον ἔδειμαν⁹.

And Dionysius in his poetical survey of the Globe records the same historical anecdote in the following lines ;

Κεῖνον δ' ἂν περὶ κόλπον ἴδοις ἐρικυδέα τύμβον,
Τύμβον δ' ἔν' Ἀρμονίης Κάδμοιό τε Φῆμις ἐνίσπει.
Κεῖθι γὰρ εἰς ὀφείων σκολιὸν γένος ἠλλάξαντο,
Ὅππότε' ἀπ' Ἰσμηνῆς λιπαρὸν μετὰ γῆρας ἦεντο¹⁰.

⁷ L. 1. p. 79. Ed. Janson. 1707.

⁸ Οὗτοι δὲ εἰσὶν Ἰλλύριοι ἔθνος Μανιοί.—Καὶ Κάδμος καὶ Ἀρμονίας ἐν λίθοις εἰσὶν ἐκτετυγμένα καὶ ἱερὰν. (Periplus, p. 19. Ed. Gronov. 1700.)

⁹ L. 4. v. 518.

¹⁰ V. 393.

According

According to this idea, the learned Author of the *Analysis of Ancient Mythology* has given the following explanation of this wonderful metamorphosis in his chapter on Cadmus: "The true history is this: These two personages were here enshrined in a Temple, or Petra, and worshiped under the symbol of a Serpent.—The Temple was an Ophite Petra; which terms induced People to believe, that there were in these Temples serpents petrified¹¹." But whatever might be the original cause of this fantastick story of Antient Mythology, the Pagan Poets have sometimes considered this transformation of Cadmus and Harmonia in a literal sense of living Serpents, and at other times in a metaphorical or allegorical sense: In regard to the former, Horace mentions the marvellous conversion of the Cadmus in anguem¹², as one of those dramattick miracles, improper to be exhibited to the eye of the Spectator on the stage: And Ovid has described in his *Metamorphoses* the actual transformation of the Husband and Wife into real Serpents, whom he represents however in their new state of transfiguration, as animals of a social¹³, innocent, and gentle nature:

¹¹ Bryant, vol. 2. p. 170.

¹² De Art. Poet. v. 187.

¹³ There are two figures of Serpents, corresponding to this idea, inserted in the first volume of the *Græcian Antiquities* by Gronovius under the article of Cadmus, of which the Author gives the following whimsical account: *Et hos innui Serpentes opinor in numero, quem exhibet Thesaurus Palatinus, pag. 153, & paulo ante his inferi curavi, invicem obverrentes ora, quum nulla ratio Colchicum & Cadmæum conducere potuisse videatur.—At verò nostri Dracones, quanquam operiant ora, quanquam dentes offendant, tamen clarè se placidos præbent, etiam caudis blandientes, etiam in eandem figuram conversos, & sibi propinquant nonnihil ad osculum.* (*Thesaur. Græc. Antiquit. vol. 1. Ed. Ven. 1732. Lett. M.*)

At illos

Lubrica permulcent cristati colla dracones ;
Et subito duo sunt ; junctoque volumine serpunt,
Donec in appositi nemoris subiere latebras :
Nunc quoque nec fugiunt hominem, nec vulnere lædunt ;
Quidque prius fuerint, placidi meminere dracones ¹⁴.

The Cambridge Editor in his Note on this passage of Euripides has drawn an inference from this last circumstance in the relation of Ovid ; and asserts, “ that the form, and not the manners, of these Persons was exchanged ¹⁵ :” But this is only a poetical embellishment of the Roman Poet ; for other Authors paint them as formidable : Thus Nicander,

Σιδονίῃς Καίδμοιο Θερμείλιον Ἀρμονίης τε
Ἐνθα δὴ δάκνῃ τε νόμον ζείδουσι δράκοντες ¹⁶.

And Statius speaks of the poison, ejected by Harmonia in her serpentine condition :

Divæ Veneris quod filia longum
Reptat, & Illyricas ejestat virus in herbas ¹⁷.

¹⁴ Met. l. 4. v. 602. Thus Philostratus in his Images paints this metamorphosis literally in the same manner. (L. 1. c. 18. Ed. Olear. p. 791.)

¹⁵ Φύσις, autem in hoc loco formam significat ; non enim mente alienati erant, nec naturam Draconum induerant, mansueti enim perhibentur : sic enim Ovidius, &c.

¹⁶ Theriaca, v. 609.

¹⁷ Thebaid. l. 3. v. 290.

Indeed

Indeed the degeneracy of the dispositions of Cadmus and his Consort, after their departure from civilized Græce into the barbarous Illyria, has been supposed in the metaphorical sense to have occasioned the origin of this romantick fable: Thus Eustathius solves it in his learned comment on the passage of Dionysius, before cited; where he asserts, "That the meaning of the story implies, that these Personages, arriving in Illyria from Græce, exchanged their Græcian and cultivated manners; and fell from that urbanity, adapted to the Hellenick Character, into oblique morals, and, as it were, into a serpentine and barbarous state; and thus they were unfortunately converted in their advanced age: Hence, continues he, if we may so express it, they were metamorphosed into serpents, which implies a transformation into the savage and brutal nature: The Fables on the contrary declare Cecrops¹⁸ to have transmigrated from a Serpent into a Man, because on his arrival in Græce, and divesture of the barbarous Ægyptian character, he embraced excellent and political manners¹⁹:" Such is the ingenious explication of Eustathius on this curious subject; and we may observe, that Ptolemæus Hephæstion in his new History on various erudition, as preserved in Photius, there

¹⁸ See Bryant's Analysis of Antient Mythology, De Ophiolatritia, vol. 1. p. 484. And my Note on the Ion, N^o 46. v. 1164. p. 162.

¹⁹ Ἀλλοὶ δὲ ὁ λόγος ὡς ἐξ Ἑλλάδος αὐτοὶ ἐλθόντες ἐκείνοι μετέθετο τὴν Ἑλληνικὴν χρησιμότητα, καὶ μετέπεισαν ἐξ ἰπτικείας περιπάσης Ἑλλήσιν εἰς σκολιὰ ἔθη, καὶ οἷον ἐφρώδη καὶ βάεβα, παρὰ τὸ γῆρας δυσπραγέστες εἰς ὄφεις, ὡς ἔπος εἰπείν, τὸ εἰς θανάτου μεταμειφθῆναι· τὸν μάλιστα Κέκροπα φασὶν οἱ μῦθοι τῶναιτός ἀπὸ ὄφιος εἰς ἀνθρώπου ἐλθόν, ἵππειδ' ἐκείνος ἐλθὼν εἰς Ἑλλάδα, καὶ τὸν βάεβαρον Αἰγυπτιασμὸν ἀφείας, χρητὴς ἀνελάβετο τρέφους πολιτικάς. (On V. 393. p. 75. Ed. Hill.)

asserted,

asserted, "that Cadmus and Harmonia were metamorphosed into Lions²⁰:" This is an additional proof of their acquired ferocity in their new state among the Barbarians: We may also collect that Euripides here undoubtedly considers this serpentine transformation of them in an allegorical sense; for how could they in the literal acceptation of living Dragons be supposed to precede the Barbarian Army, as their Leaders, to the altars and monuments of Græce? There is also another passage in the Iphigenia in Aulis of our Poet, where the serpent is indisputably a symbol; for Cadmus is there represented, as a device to the Theban Ships, in the attitude of holding a golden serpent at the prow of the vessel:

Τοῖς δὲ Κάδμος ἦν
Χρύσειον δράκοντ' ἔχων
Ἀμφὶ ναῶν κόρυμβά ²¹.

The only probability of unveiling the mystery of these Pagan Stories is the full contemplation of them in the different points of view, as they are delivered to us; but even this investigation will often elude our deepest researches, and frustrate all certainty of discovery.

²⁰ Καὶ ὡς Κάδμος καὶ Ἀρμονία εἰς λέοντας μεταμορφώθησαν, Πτολεμαῖε τῷ Ἡφαι-
στῷτος περὶ τῆς εἰς πολυμεθεῖαν καὶ νῆς ἰστορίας λόγοι. (Phot. Bibliot. p. 471.
Ed. Hoefich.) ²¹ V. 258.

N° XLII.

Verse

1362. Ὀρνις ὅπως κηφήναι πολιδόχως κύνους.

As if the silver Swan

1447. Should fly for refuge to the useless Drone.

HERE Cadmus compares Agave to a Swan and himself to a Drone: I will illustrate separately the propriety of each of these allusions. According to the received idea of the Ancients, a plaintive, melancholy, and melodious accent, was attributed to the musical Swan, as I have already mentioned in a former Note¹ on the Ion: Here therefore the weeping, disconsolate, and pathetick Agave in the moment of her departure for exile is beautifully contrasted with this soft and interesting Animal: But the Oxford Editor, Dr. Musgrave, observes, "that Sophocles extols the piety of Birds in general, and that Euripides mentions the lamentation of the Swan in particular, bewailing its ensnared Parent²:" Hence the comparison in regard to Agave is sufficiently obvious; and we may proceed to consider the application of the Drone to Cadmus: The old Commentator, Brodæus, explains this allusion to denote the helpless and impotent old

¹ N° 7. on v. 169. p. 72 & 73:

² Pietatem avium celebrat Sophocles *Elect.* v. 1064. cujus laudis non insigniam partem tulisse videntur Cygni, siquidem Euripides, *Elect.* v. 151. laudamenta commemorat, quibus Parentem laqueis captum ludent.

age of this Monarch; for Drones, says he, are idle and barren³: We may add to this remark, that the Drone is represented by Hesiod⁴, Aristophanes⁵, Aristotle⁶, Pliny⁷, and Hesychius⁸, as an animal without a sting; and consequently unable to repel any injury in the opinion of these Ancients: Hence its defenceless state may suggest no improper resemblance to the old and enfeebled Cadmus: Dr. Musgrave in support of the same idea refers us to a passage in the Troades of our Poet, where this metaphor again occurs, and is applied to the decrepitude of advanced age⁹: There Hecuba exclaims, "In what land am I, an old Woman, like a Drone, hereafter destined to a state of slavery?"

Πῶς τῷ γαίᾳ
Δαλεύσω γράυς, ὡς κηφήν;"

This respectable authority stamps an undoubted sanction on the sense of the word κηφήν, as here explained; and we have now proved the propriety of the imagery in this sentence; but both these respective comparisons of the Swan and the Drone are to be separately construed in my opinion,

³ Me qui nil moliri possum, nullumque præ senio fœtum amplius gigno; sunt autem fuci steriles ac otiosi. (In Eurip. Annot. p. 62.)

⁴ Op & Dies, v. 304.

⁵ Vespæ, v. 1110.

⁶ Hist. Anim. l. 5. c. 22.

⁷ Hist. Nat. l. 11. c. 11.

⁸ Μυῖα ἄκιντος ἀργὴ μὴ γινῶσα. (Vox κηφήν.)

⁹ Verùm quid hic facit vox κηφήν? Nempe idem quod Troad. v. 191. ubi Senem effœtum & decrepitum significat: And thus far I correspond with him, but I cannot assent to the following alteration of the Oxford Editor; Nihil igitur muto, nisi πολιάχρως, pro quo malim πολιάχρων; for the word πολιάχρως may be rendered candidus, and consequently be applied to Agave under the image of a Swan, since Hesychius defines πολιάδ by λευκόν, or white; and he explains πολιάδ τε σίδηρον (which occurs in Homer, Il. 9. v. 366.) by the epithets τὸν λευκὸν καὶ λαμπρόν. (Vox πολιάδ.)

as singly applied to Cadmus and Agave, without any natural reference to each other; for no reciprocal connexion can possibly subsist between these animals, contrasted to themselves: I would therefore distinguish the original lines with a new punctuation, and render them with a new Latin version, according to my ideas, in the following manner:

Τί μ' ἀμφιβάλλεις χερσὶν, ὦ τάλαινα πᾶι,
 "Ορνις, ὅπως κηφῆνα, πολιοῦχρος κύκνος;

Quid me amplecteris manibus, ut fucum, o misera filia,
 Tu ales ¹⁰ cygnus candido corpore præditus?

The want of viewing the respective allusions in this light has occasioned the learned Heath to assert, "that he is persuaded there is some latent blemish in this line; and he asks what intercourse can intervene between the Swan and the Drone ¹¹?" He therefore after mature consideration proposes the following amendment,

"Ορνιθ' ὅπως κηφῆνα πολιοῦχρος κύκνον.

This alteration refers the images both of the Swan and Drone to Cadmus alone, and neither of them to Agave; but

¹⁰ Ales ut fucum Cygnus, &c. Canter, Barnes, Musgrave.

¹¹ Mendum aliquod hic latere mihi persuasum est; sententia enim, ni fallor, hæc est, Ab Agave juventâ florenti spem præfidii frustra collocari in Cadmo senio effæto: Quid autem huc pertinet illam sub cygni candidi imagine representari? Aut quænam inter candidum cygnum alitem et fucum intercedere potest commercium? Attentius locum expendenti visum est verisimilius Poetam ita scripsisse: Ita πολιοῦχρος κύκνον significationem habebit a significatione κηφῆνα non multum abluentem, cui etiam voci per appositionem adjungitur: Verte, Quamobrem me manibus, o misera filia, amplecteris, qui merus sum inter alites fucus, canus cygnus. (Not. in Eurip. p. 115.)

puts, as he expresses it, the latter word in apposition to the former: The idea, then conveyed, implies, "that Cadmus, the hoary Swan, is among Birds a meer Drone:" This conjecture is extremely unfortunate, since, independent of the objection to a variation in no less than three words from the original reading of one line, he has produced no authority to support his metaphorical sense of the word *κηφὴν* in the Greek, or of *Fucus*¹⁸ in the Latin Language; and his interpretation entirely destroys the poetical beauty of the whole imagery by subjecting the comparison of the two animals to Cadmus alone, instead of contrasting them respectively with the aged Father and disconsolate Daughter, to whom they naturally allude, as I have already demonstrated.

¹⁸ See *Erasmi Adagia*, p. 672. 712. & 1429. Ed. 1599. Here the learned author cites no proverbial passage, conveying the idea of *merus fucus*, according to the English acceptance.

B A C C H Æ.

F I N A L E S S A Y.

THE Analysis of the Tragedy of the Bacchæ will constitute the subject of this Essay ; and I propose to consider the different scenes in the order of their arrangement. The Prologus presents to our immediate contemplation an important advantage beyond that of the Ion : For the Speaker of it here is not a preliminary Character, as Mercury is there, unconnected with the Drama, and solely introduced for the information of the Athenian Theatre¹ ; but the God himself, who is the principal subject of the Tragedy, and the great instrument of the plot, is the Person who delivers it : After revealing his own genealogy, and the names of those Oriental Nations, where his Divinity was already acknowledged, and his worship firmly established, he declares his determined resolution to introduce into Græce the religious Institution of his Orgies ; and he informs us, that Thebes is the first place in the Hellenick Country, where he has appeared for this express purpose : In consequence of the injurious insult, offered to the reputation of his Mother Semele by her royal Sisters,

¹ See my Final Essay on the Ion, p. 213.

who denied her divine connexion with Jupiter, and considered the whole fable, as a human forgery, he acknowledges to have driven them, as well as the whole race of Theban Women, into a state of madness : And he asserts his present intention to vindicate the cause of his injured Mother, and to display himself a God to the hostile and incredulous Pentheus : He also threatens, that in case the city of Thebes should attempt by open violence to expell his Bacchanalians, he will march, as the military Leader of his Mænades, and for that purpose he had assumed the semblance of a mortal form : But he does not disclose to the Spectators the fate of the unfortunate Monarch, nor does he anticipate by any poetical prophecy the important events contained in the Drama : Here therefore Euripides escapes that critical censure, which is justly annexed to the Prologus of the Ion in this respect² : But still I maintain, that the Play would have been more agreeably conducted without any preliminary intelligence of this Soliloquy, if it had commenced with the entry of the Chorus in the next Scene ; for Bacchus reveals nothing, which the Audience either did not before know, or might collect with more pleasure and advantage in the sequel. But Strabo has accused our Poet of another imperfection in the opening of this Tragedy ; for this Author, vindicating Homer from the Criticism of Eratosthenes, who had involved him indiscriminately with other Poets in the imputation of general ignorance, but particularly in regard to Geography, and had not allowed him any prerogative over them, asserts, that if you were to contemplate either the

² See my Final Essay on the Ion, p. 213.

Triptolemus of Sophocles, or the Prologus in the Bacchæ of Euripides, and then compare with them the diligence of Homer in matters of Geography, it would be easy to discover the difference between them: For wherever there is an occasion for order in those places which he mentions, he preserves it equally in regard to Græce and more distant Countries³: He then proceeds to select certain passages from Homer in support of this allegation; and contrasts them with others of Euripides from the Prologus of this Tragedy; “where Dionusius, says he, describing different Nations, unites together those, far removed from each other, and detaches those which are closely connected⁴:” He then cites the following verses:

Leaving the Lydian fields profuse of gold,
The Phrygian, and the Persian plains expos'd
To the sun's rays, and from the tow' red forts
Of Bactria passing, from the frozen soil
Of Media, from Arabia the blest⁵.

Such is the accusation of Strabo; and we must allow, that our Poet is extremely desultory in this vague excursion

³ Τὸ δ' ὅλον ἐκ εἰς, τὸ τὴν Ὀμήρου ποίησιν εἰς τὴν συνάγειν καὶ τὴν τῶν ἄλλων ποιητῶν, εἰς τε τ' ἄλλα, καὶ εἰς αὐτὰ τὰ νῦν προκείμενα, τὰ τῆς γεωγραφίας, καὶ μηδὲν αὐτῷ πιστεύον ἀποκρίνεται· καὶ γὰρ εἰ μηδὲν ἄλλο, τότε γε Τριπτόλεμος τῷ Σοφοκλεῖ, ἢ τὸν ἐν ταῖς Βάχχαις Εὐριπίδου πρόλογον ἐπελθόντα, καὶ παραβαλόντα τὴν Ὀμήρου περὶ τὰ τοιαῦτα ἐπιμίλειαν, ῥάδιον εἶναι θέσθαι τὴν ἐπίδοσιν, ἢ τὴν διαφορὰν. Ὅπου γὰρ χρεία τάξεως, ὃν μέμνηται τόπων, φυλάττει τὴν τάξιν, ὁμοίως μὲν τῶν Ἑλληνικῶν, ὁμοίως δὲ τῶν ἄπυθιν. (L. I. p. 47. Ed. 1707.)

⁴ Οἱ δ', ἐφ' ὧν τάξεως χρεία, ὃ μὲν τὸν Διόνυσον ἐπιδόσιν τὰ ἔθνη φράζων· ὃ δὲ, τὸν Τριπτόλεμον τὴν καλασπειρομένην γῆν, τὰ μὲν πόλυ διεσῶτα συνάπτεισιν ἐγγύς, τὰ δὲ συνηχῇ διασπῶσι, &c. (Id. p. 48.)

⁵ Potter, v. 19.

over Asia: For starting from Lydia, which bordered on Ionia, and was opposite to Græce, he ascends next into Phrygia, and hence returns south into Persia: Then again he mounts north to Bactria and Media, and instantly descends downwards to Arabia Felix: And at last in the following lines, which are omitted by Strabo, we find him traversing Ionia near the original point from which he started:

And all that tract of Asia, which along
The salt sea lies, where with Barbarians mix'd
The Græcians many a stately-structur'd town
Inhabit ⁶.

Though the Imagination of the Poet is not confined to the servile path of direst Geography, as the Historian, and some indulgence may be allowed to the sportive wing of Fancy, we are not however to be transported in a voyage of this eccentric nature by a magick wand through a quarter of the Globe: For such a journey reminds us of the passage of Satan through the realms of Chaos, as described by Milton in his *Paradise Lost*:

Thence many a league,
As in a cloudy chair, ascending rides
Audacious; but that feat soon failing, meets
A vast vacuity; all unawares,
Fluttering his pennons vain, plumb down he drops
Ten thousand fathom feet ⁷.

⁶ Potter, v. 23.

⁷ *Par. Lost.* b. 2. v. 934.

But to return to the drama, Bacchus, after thus announcing his arrival at Thebes, invokes his consecrated band of Asiatick Bacchanalians to appear, and retires himself to visit his Votaries on Mount Cithæron : The Chorus now enter on the stage, and under the influence of divine enthusiasm present us with one of the most animating Odes of Lyrick Poetry : After informing us of their departure from the Mountain of Tmolus in Lydia, they command the most solemn attention, and consecrate, as it were, the place by their sacred injunctions of religious authority :

To hallow'd sounds let each his voice prepare *.

Hence they expatiate on the moral happiness and sanctification, arising to human Life, from an Initiation into the holy Mysteries of Cybele and of Bacchus; and they invoke their tutelary Deity from the Mountains of Phrygia to the Cities of Græce : His divine origin and marvellous birth are the next topics of their celebration ; and they implore his native Thebes to adorn herself with the characteristical emblems of the Bacchanalian attire : The next Antistrophe contains the history of the invention of the timbrel, and the application of it in concert with the Phrygian pipe to the orgies of Rhea and Dionusus : Fired with this idea of their enraptured Leader, they paint him in the picturesque attitude of leading his frantick train, and of hunting the wild goat, as a repast for his Mænades :

* Potter, v. 82,

Whilst Evœ, Evœ, is the joyful cry ;
 And, as they pass through every plain,
 Flows milk, flows wine, the nectar'd honey flows,
 And round each soft gale Syrian-odours throws⁹.

These beautiful lines demand our particular attention from their remarkable analogy to the spirit of Oriental Language; and they will present to the immediate recollection of every Christian Reader the idea of the land of Canaan, "a land flowing with milk and honey¹⁰:" The subsequent allusion to the frankincense of Syria, immediately annexed to these poetical rivers, is an additional circumstance in favour of the supposition, that there might possibly subsist some communication of traditional knowledge with the Asiatic Writers of the Old Testament, and the European Poets of Græce in the Age of Euripides, which was antecedent by more than a whole Century to the translation of the Septuagint under the reign of Ptolemy Philadelphus¹¹: But as other striking instances of Oriental Resemblance occur in the sequel of the drama, I shall here wave any farther observations, until we have contemplated the whole evidence: We may here however remark, that Ovid in his beautiful description of the golden age has a charming line, which conveys similar images of terrestrial happiness to this expression of the Chorus:

*Flumina jam lactis, jam flumina nectaris ibant*¹².

⁹ Potter, v. 152.

¹⁰ Ἦν πίεσαν γάλα καὶ μέλι. (Exod. c. 3. v. 8. Numbers, c. 13. v. 27. & c. 16. v. 14.)

¹¹ Joseph. Antiq. l. 12. c. 2.

¹² Met. l. 1. v. 111. See also my Note on the Bacchæ, N^o 23. on v. 720. p. 406 & 407.

And

And Nonnus represents Bacchus, producing a stream of honey :

Καὶ πῶτα μὲν κελάρυζε μελίρρυτα χεύματα σύρων ¹³.

The next scene presents us with the venerable Prophet Tiresias and the royal Cadmus, who are become the determined Votaries of the new-imported Deity Dionufus, and are consequently arrayed in the romantick drefs of his wild Inftitution. The deportment of thefe respectable Perfonages, who exprefs their exultation in Bacchick attachment by the feeling emotions of revived youth, and by the dance, excites the indignation of Brumoy ; and he declares, “ that it is impoffible to reconcile our ideas with thofe instances of Superftition, which muft in defiance of all our efforts appear ridiculous ; as for example, the revolutions of the Turkish Dervifes : Thefe, continues he, are not lefs abfurd on our Theatres, becaufe contemporary with us, when their ceremonies are expofed, as in the *Bourgeois Gentilhomme* : Yet notwithstanding the refemblance of 1000 years and 1000 leagues, which are equally calculated to attract the veneration of the Spectator, Racine would have never ventured to paint the fuperftitions of the Mosques, as he has represented the intrigues of the Seraglio : Now one ought to judge of the Græcian ceremonies, as of the Turkish, with relation to us : We may eafily pafs over thofe, which prefent any awful image, as facrifices, but how can we excufe the Bacchick Orgies, and particularly when we behold two old Men,

¹³ *Dionyfiaca*, l. 14. p. 267. Ed. Falken. 1569.

venerable

venerable for their age and rank, disposing themselves with an air of the utmost gravity to dance and run in masks? They themselves are obliged in Euripides to anticipate the objection to the eyes of the Athenians, which might be made to them from the disproportion of their age, and the intoxication of their dances: But Bacchus deserves the homage no less of the old than of the young: That is their reply, and they suppose, that it is sufficient to content us ¹⁴:” Such is the lively criticism of this ingenious Frenchman; and I am ready to confess, that Cadmus and Tiresias would be equally ridiculous, as the Mahometan Priests, on the modern Theatres of Paris and of London; but I maintain, that the former inspired no comick effect on the stage of Athens, nor would the latter be considered, as absurd, if represented at Constantinople: For National Religion throws the veil of solemnity over every established species of fantastick dress or gesture, which the clear discerning eye of enlightened Phi-

¹⁴ Mais il n'est pas possible d'appriivoiser nos idées avec des superstitions, qui, malgré tous nos efforts, ne peuvent nous paroître que ridicules, temoins les tournoyemens des Derviches Turcs: Ceux-ci, pour être nos Contemporains, n'en sont pas moins risibles sur nos Théâtres, quand on y expose leurs cérémonies, comme dans le Bourgeois-Gentilhomme. Malgré la ressemblance de mille ans & de mille lieux, également propres à attirer le respect du spectateur, Racine se seroit bien gardé de nous peindre les superstitions des Mosquées, comme il a représenté les intrigues du Sérail; Or on doit juger des cérémonies Grecques, comme des Turques par rapport à nous: L'on passera bien celles qui ont quelque chose d'auguste, comme les sacrifices; mais pour les Orgies Bacchiques, comment les passerions-nous, surtout à deux vieillards venerables par leur âge & leur rang, qui se disposent d'un grand sérieux à danser & à courir en masques? Eux-mêmes dans Euripide, aux yeux des Athéniens, sont obligés de prévenir l'objection qu'on leur peut faire sur la disproportion qu'il y a entre la vieillesse & l'ivresse de leurs danses. Mais Bacchus ne mérite pas moins l'hommage des vieillards que des jeunes gens. Voilà leur réponse; & il croient que l'on doit s'en paier. (Theat. des Grecs, tom. 5. p. 8.)

losophy,

loſophy, piercing through the cloud of local prejudice, alone can penetrate : The abſolute and indiſpenſable obligation of the Dance, as an act of Bacchick Devotion incumbent on all the Voraries, has been already diſcuſſed in my Preliminary Eſſay¹⁵ on this Tragedy ; but we may produce in addition to the evidence, there collected, the publick testimony of Demotheues in his Oration againſt Midias ; where he aſſerts, “ that the Athenians were undoubtedly conſcious, that their institution of all the dances and hymns in honour of the God Dionuſus was not only eſtabliſhed in conformity to thoſe laws, regarding his ſacred feſtival ; but alſo in obedience to Oracles, which unanimouſly enjoined the City with the utmoſt ſanction of veracity to inſtitute Dances according to their national cuſtom¹⁶ :” Hence we diſcover the important neceſſity of this religious celebration ; and Demotheues had himſelf been the Choreguſ at Athens at the Feſtival of Bacchus : This was a civil Officer, elected by each of the ten Tribes, to furniſh the neceſſary contribution of expenſe for the Chorus on theſe Entertainments, where Poets and Artiſts contended for ſuperiority and the palm of victory¹⁷ : Now it is no improbable conjecture of

¹⁵ P. 293 & 294.

¹⁶ “*Ἰτα γὰρ ἔφη τοῦτο, ὅτι τὰς χάρας ὑμεῖς ἅπαντας τούτους καὶ ὕμνους τῷ Διὶ ποιῆσθε, οὐ μόνον κατὰ τὰς νόμους τὰς περὶ τῶν Διονυσίων, ἀλλὰ καὶ κατὰ τὰς μαντικὰς, ἐν αἷς ἀπάσαις ἀνηρημένοι εὐρῆσατε τῇ πόλει, ὁμοίως ἐκ Δελφῶν καὶ ἐκ Δωδώνης, χάρας ἰσάνας κατὰ τὰ πάτρια.* (Ed. Taylor, tom. 3. p. 105.)

¹⁷ “*Ἐξέτην ἦγον οἱ Ἀθηναῖοι Διονύσῳ, ἣν ἐκάλουν ἀπὸ τῆς Διὸς Διονύσια· ἐν δὲ ταύτῃ τραγικοὶ καὶ κωμικοὶ, καὶ αὐλῶν χοροὶ διηγωνίζοντο· καθίστασαν δὲ τὰς χοροὺς αἱ φυλαὶ δίκῃ τυγχάνουσαι· χορηγὸς δὲ ἦν ἐκάστη φυλὴ, ὃ τὰ ἀναλώματα παρέχων τὰ περὶ τοῦ χοροῦ ὃ τοῖον. Δημοσθένης τῆς ἑαυτῆς φυλῆς τῆς Παιδιονίδος ἐθέλοντός ὑπὲρ τοῦ χοροῦ.* (Liban. Argum. in Orat. Demof. contrā Midiam. Ed. Taylor, tom. 3. p. 83.)

the Pere Brumoy, "that this Tragedy of the Bacchæ of Euripides was composed for the express purpose, and actually represented at a Festival in honour of Dionusus¹⁸:" If this plausible supposition be founded on truth, it is impossible to imagine, that our Poet would burlesque any national ceremonies of sacred Institution; but we may fairly infer on the contrary from his introduction of the most venerable Characters, acting in conformity to the customs of these Pagan Rites, that he intended to enforce obedience to them by the most general sanction, and to stamp the most respectable signature on their religion: This idea is infinitely more probable, than the other romantick notion of the Pere Brumoy, "that this Tragedy has a resemblance to the satirical Drama, if it be not completely one of this sort, as the Cyclops of our Poet¹⁹:" It must be confessed however at the same time, that the French Critick advances this opinion with humble diffidence, and does not insist on his conjecture, but contents himself with asserting, that this Composition of the Bacchæ approaches those, which constituted the origin of Tragedy²⁰: The Italian Translator, Carmeli, in

¹⁸ Je crois pouvoir conjecturer plausiblement que le Poëme en question fut fait & joué dans cette conjoncture, aussi-bien que le Penthée d'Eschyle qui est perdu. (Theatre des Grecs, tom. 5. p. 2.) A la vérité c'est une Tragédie, & une Tragédie conduite comme celles du même Auteur; mais son sujet & le tour du plusieurs scènes me portent de plus en plus à croire que c'est une Tragédie sacrée, dont la représentation se faisoit dans la joye des Fêtes de Bacchus. (Id. p. 6.)

¹⁹ Elle tient quelque chose du spectacle satyrique, si elle n'en est pas un, aussi bien que le Cyclope. (Id. p. 1.)

²⁰ Je n'insiste pas sur ma conjecture; & je me borne à dire que le Poëme de Bacchantes se rapproche de ceux qui furent l'origine de la Tragédie (Id. p. 2.)

his prefatory discourse to this Drama, though he adopts the other supposition of Brumoy, that this was a sacred Tragedy, acted at a Festival of Bacchus²¹, yet he rejects the last-mentioned hypothesis with propriety; and observes, “that it has no feature of the Satirick Piece, since neither Satyrs are here introduced, nor licentious conversation, nor ridiculous manners; but it has all the characteristical marks of Tragick Composition, such as noble Personages, just expressions, melancholy and pathetick incidents, with a serious œconomy, and every thing which belongs to a Tragedy²².”

Hence we proceed to the consideration of the next Scene, which introduces the Royal Pentheus to Tiresias and Cadmus, while they are exulting under the immediate influence of Bacchick enthusiasm: Every Modern Reader will at first be prejudiced in favour of the King of Thebes, who on his return to the Metropolis of his kingdom discovers an institution of a novel and extraordinary nature, accompanied with the most alarming circumstances of suspicion, attempted to be introduced into the Religion of his Country: The Female Leaders of it, who are his Mother Agave with her Sisters Ino and Autonoe, have deserted their own palaces, and run frantick into the mountains: As he is ignorant himself of this new-imported Deity, Dionufus, he

²¹ Tom. 7. p. 10 & 11.

²² De Satirico questa non tiene alcun carattere; imperiocchè nè Satiri qui vi sono introdotti, nè libertà di parlare sconcio, nè ridicole maniere: Essa ha tutte le note del tragico componimento, nobiltà di personaggi, acconcezza di espressioni, avvenimenti affai avversi e compassionevoli, economia seria, e tutto ciò, che appartiene à costituire una Tragedia. (Id. p. 12.)

naturally

naturally supposes, that the real cause of this singular adoration is founded on Immorality and Licentiousness: Impressed with the idea, that secrets of an infamous nature were concealed under these mysteries, and that religion served as a veil to the nocturnal amusements of these Bacchanalian Votaries, he commands with the spirit of a wise Monarch the immediate coercion of imprisonment to be applied, as a remedy to this political frenzy: But his vengeance is still more inflamed against the Lydian Stranger, who was of a form so captivating, that he had fascinated the affections of all the Women, and was considered by Pentheus as their favourite Minion: He also accuses him as a juggling Impostor, because he asserted the divine origin and marvellous birth of the God Dionusus: But the Pere Brumoy²³ in his remarks on this passage, and also the Italian Translators, Carmeli²⁴, and Guidiccioni²⁵, have committed

²³ Enfin sur les bruits qu'il a entendus il attribue cette folie universelle à un jeune imposteur; c'est Bacchus qui a fasciné tous les yeux, & enivré tous les esprits du culte de je ne sçais quelle Divinité dont il emprunte le nom: Il traite ce Dieu d'une façon très cavaliere, & il ne se propose rien moins que de le faire pendre. (Theat. des Grecs, tom. 5. p. 9.) There is also an inaccuracy in this last observation; for Pentheus does not intend in Euripides to hang the Lydian youth, but to sever his head from his body;

Τράχηλον σώματος χωρίς τεμῶν. (V. 241.)

And he only demands in the sequel,

Ταῦτ' ἐχὶ δεινῆς ἀγχονῆς ἔς' ἄξια; (V. 246.)

²⁴ Dice di voler abbassare la superbia di costui; perchè vantava di esser Bacco quel desso, che fu cucito un tempo nella coscia di Giove (tom. 7. p. 17.) And he is guilty of the same error in his poetical version:

Dice, ch'è il Nume; e quegli stesso. (Id. p. 69.)

²⁵ Ei dice d'esser Dionisio Dio,
Quel che già fu cucito al fianco al Giove.

(Ed. Lucca: 1747. p. 88.)

an extraordinary mistake; for they represent the disguised Bacchus under the assumed character of the Lydian Youth, as proclaiming himself to be the God; whereas Euripides only declares, that he maintained the divinity of Dionusus in general terms, without any personal reference to himself:

Ἐκείνος εἶναι φησὶ Διόνυσον θεόν²⁶.

And, according to this idea, the English Translator has correctly rendered it,

This Bacchus he reports

To be a God²⁷.

But it is still more astonishing, that all the Latin²⁸ Versions of Euripides by Canter, Barnes, and Musgrave, should have countenanced this error; and that it has never before been observed by any Commentator of our Poet, except Heath, who only alters the Version²⁹, but does not take notice of the importance of the other mistake: This is of more consequence than the simple construction of the line in question; since such a declaration of Bacchus, in the character of the Lydian youth, would entirely revolt against the whole internal evidence and œconomy of the Play, and destroy that necessary idea of delusion supported by him; for though he has acquainted the Spectators in the Prologus with his borrowed form, yet he does not reveal himself to the other Persons of the Drama, till he appears in the last scene, as the God in his own divine

²⁶ V. 242.

²⁷ V. 253.

²⁸ Ille se dicit esse Dionysum deum: There is nothing to correspond with se in the original.

²⁹ Verè, ille dicit Dionysum esse deum. (Not. in Eurip. p. 108.)

Figure: During the interval, even his Chorus of female Mænades only considers him as their mortal Leader, and subject to all the calamities of human life, as appears by the sequel. But to proceed in the analysis of the scene, the astonishment of Pentheus is increased, when he beholds the extraordinary and even ludicrous³⁰ spectacle in his eyes of Tiresias and Cadmus, arrayed and exulting like Bacchick Votaries: He gently remonstrates with his aged Grandfather: but he menaces the Prophet with imprisonment among the frantick Dames, if he were not protected by his hoary age, since he attributes to his artifice the introduction of this new Deity: The venerable Seer in reply to this accusation affirms, that the eloquence of Pentheus militates against wisdom: For the new God, the object of his derision, will be hereafter held in the highest veneration in Græce; and he justifies this event on the noble basis of human gratitude: He next solves the popular and absurd story of the birth of this Divinity by a plausible explication, and displays his prophetic and even martial qualities: After this encomium he exhorts the Monarch not to be elevated with imperial pride, but to embrace the institution of the God, which he rescues from the imputation of immorality; and concludes with declaring his own determined resolution, and that of Cadmus, to persevere as Votary of the new Deity in defiance of the royal infatuation. Though the greatest respect was undoubtedly due to the sacred character of the old Tiresias,

³⁰ Πεδὸν γέλων. (v. 250.) This expression does not clash with my preceding vindication of the dance, as producing no comick effect on the minds of the Spectators; because the uninitiated Pentheus would be naturally affected in this manner, as the Disbeliever of the God Bacchus.

yet

yet Pentheus under the peculiar circumstances of the case may be exculpated, as a wise Politician, for his refusal to comply with the admission of Dionusius on the present evidence of his Divinity ; and the additional arguments, next alleged by Cadmus, are more calculated to excite the resentment of a liberal mind, than to enforce a rational conviction : For he advises him to avow “ the glorious fallhood ³¹,” on supposition that Bacchus were no God, since he was the Son of Semele, and the honour of their family would be thus aggrandized : He also suggests to him the melancholy death of Actæon in order to alarm his courage : Hence the imperial violence of Pentheus naturally glows with more fervour, and is directed against the Prophet Tiresias, whose Observatory for Augury he commands to be completely levelled : But the principal object of his royal resentment is the effeminate Stranger, whom he considers as the Corruptor of the Women ; and he orders him to be brought in fetters, that the punishment of lapidation may be inflicted on him. On the departure of Pentheus, Tiresias advises Cadmus to deprecate the God in concert with him, lest his anger should occasion any calamity to Pentheus or the City of Thebes ; of which event he insinuates his apprehension, but declares, that the idea is not derived from his prophetick art, and flows only from circumstances : This last assertion is judiciously contrived by the Poet, since he does not permit even the Seer himself to anticipate with certainty the future events or catastrophe of the Drama : But before I take my leave of this last scene, it is necessary to consider an objec-

³¹ Καὶ καταπίπτει καλῶς. (V. 334)

tion, here started by the Pere Brumoy : " One cannot, says he, discover, why Pentheus, who is so violently incensed against his Grandfather and the Prophet, and also against the Stranger, whom he has never yet seen, should take no notice of this Band of Women, who compose the Chorus, and engage in the defense of Bacchus with so high a tone : Is this a fault ? or rather was he not ignorant, that these Women were Bacchanalians ? We had better believe so, since the Chorus in reality was become tranquil ³²." Such is the charge and such the apology of the French Critick : But the Italian Carmeli replies to him, " that Pentheus must have known the Chorus to be Votaries, since they had all the insignia of Bacchick attire ; nor was it a mistake of the Poet, because he makes Pentheus reserve till another fair opportunity his revenge against them ; and therefore he imagines it superfluous to express his indignation at present, while he has not yet in his power the Stranger, who is the Author of these detested follies ³³." I confess that I am by no means

³² L'on ne sçait pour quoi Penthée qui s'est si violemment emporté contre son ayeul, contre un prophète, & contre l'étranger qu'il n'a point encore vû, ne dit rien à cette troupe de femmes qui composent le Chœur, & qui prennent hautement la défense de Bacchus. Est-ce une faute ? où plutôt n'ignoroit-il point que ces femmes étoient des Bacchantes ? Il vaut mieux le croire ainsi ; puis qu'en effet le Chœur est devenu tranquille. (Theatre des Grecs, tom. 5. p. 12.)

³³ Dimanda qui il Brumoy nel suo Teatro Greco, perchè Penteo, il quale tanto si dimostra sdegnato contro Tiresia, nulla favelli contro le donne del Coro, ch' erano Baccanti. Forse, dice, non le conosceva ? o pure è un errore del Poeta ? Le conosceva, io rispondo ; perchè aveano le insigne di Baccanti, cioè il tirsò, e gli altri usati arredi, nè fu errore del Tragico ; poichè sa, che Bacco nulla ora dica, riserbando a tempo opportuno contro di esse la vendetta ; onde sa, che pensi ora soverchio lo sdegnarsi, mentre non ha ancora in suo potere il Forestiero autore dell' abboimate follie. (Le Baccanti, tom. 7. p. 21.)

satisfied with this argument of the Italian Translator ; though I admit, that his observation in regard to the necessity of the knowledge of Pentheus is perfectly just : But we might vindicate Euripides with more propriety by asserting, that the Monarch, naturally engaged in the curious and interesting spectacle of Cadmus and Tiresias, so closely allied to him, would not condescend to express his resentment against Female Strangers, who, compared with the others, were below his royal notice : The real truth however is, that the Chorus on the Græcian Theatre had certain inherent privileges, interwoven and attached to their dramatick character beyond any other Persons ; and they were obliged to be consecrated from arrest or the rigor of observation : For what would have been the consequence, if Pentheus had here commanded them to be imprisoned ? The whole Drama would have suffered an unnatural shock from the irregular interruption of their forced absence. The trifling inconveniences (if such there are) on the Græcian Theatre, which arise from the institution of the Chorus, are so overbalanced by the advantages in point of number and importance, that every Reader of taste and judgment will be inclined to pardon the former ; and I might venture to appeal only to the Choral Ode, which now demands our immediate contemplation : It opens with a solemn invocation to the Goddesses of Piety ³⁴ to listen to the menaces of Pentheus against their tutelary God, whose delightful attributes and lovely gifts they extol with enthusiasm : Hence they draw a moral picture of Folly and Wisdom, and contrast the divine vengeance, consequent

³⁴ See my Note N^o 13. on v. 372. p. 352 to 359.

on the former, with the firm security, annexed to the latter : The speculations of Pride in the short interval of human Life are condemned, as the reveries of Madmen, because they overlook the present enjoyment of transitory pleasures ; This idea, so congenial to their own profession, instantly transports them to the delicious regions of Cyprus and of Paphos, consecrated to Venus, and to the Mountains Pieria and Olympus, the charming residence of the Muses : Hither they implore their propitious God to waft them, that they may enjoy his sacred Orgies :

Piaceffe al Ciel che in Cipro,
 Mola a Vener sacra,
 Andar ne poteff'io ;
 Ove i gratiosi amori
 Dispensano a mortali
 Infinite dolcezze :
 Overo io fossi in Pafò,
 Ove con cento foci
 Il bel barbaro fiume
 Rende fecondi i campi
 Senza celesta pioggia :
 O dove de le Muse
 Pieridi la fede
 Bellissima si mira
 Sopra il sacrato Olimpo :
 Là mi conduci, o Bromio,
 Bromio, nume di Bacco ;
 Là son le care gratie,
 Là ogni desio gentile,
 Là lece a le Baccanti
 Celebrar gli Orgii sacri ³³.

³³ Guidiccioni Lucchese. Ed. Lucca, 1747. p. 97.

Hence

Hence they immediately relapse into another divine encomium of his enchanting pleasures, which the Reader would not thank me for attempting to analyze in Prose, when he can enjoy the beauty of such Poetry, as follows :

To rich, to poor, to high, to low,
 Free his impartial bounties flow,
 The sorrow-soothing joys of wine :
 Nor pleasing night, nor mirthful day
 Is his, who sullen scorns the gift divine,
 Whilst gloomy cares, and thoughts unblest
 Roll dark'ning in his cheerless breast ³⁶.

And they conclude this enraptured song with a moral apophthegm in praise of Moderation and Prudence : Such is the refined spirit of this animated Ode, in which there is not the least allusion, which can revolt against the delicacy of the most scrupulous Conscience : Yet the Pere Brumoy, after skimming it over very superficially, concludes with this sarcastick remark on the Chorus, " that all their views appear to tend to the union of Bacchus and of Love ; and that this is the Moral of the Opera veiled under the pretext of Piety ³⁷." But the monastick severity of the Padre Carmeli is still more unjust, for he draws the most uncharitable inference from the expression of Euripides, " that though the Gods are far removed, yet, inhabiting the æther, they behold the actions of Mortals :"

³⁶ Potter. V. 459.

³⁷ Enfin tous leurs-vœux paroissent tendre à unir Bacchus & Cupidon ; morale d'Opera voilée du prétexte de la piété. (Théâtre des Grecs, tom. 5. p. 12.)

Πρόσω γὰρ, ἀλλ' ὅμως αἰθέρα νοι-
 ὄντες ὁρῶσιν τὰ βροτῶν Οὐρανίδαι.

Here the Italian Commentator exclaims, that hence we discover, what idea the Gentiles entertained of their Deities, confounding the notion of a divine with a human and material Being, and imagining them at a distance, and capable of being restrained in the boundary of space³⁸ :” But we may venture to assert in reply, that no religion or language ever yet existed, where such modes of speech were not tolerated from the necessity of the human understanding : And the reverend Father should have recollected “the holy hill of the Lord³⁹,” “the house of our God⁴⁰,” and his “sanctuary⁴¹,” which, implying locality, are equally exposed to the rigor of the same unmerciful Criticism. But to return to the Drama, the next scene discovers Bacchus, as the Lydian Stranger, arrested by the command of Pentheus, and now introduced into his royal presence : Here we are informed by the Messenger of his divine conduct ; for he surrendered himself voluntarily without the least reluctance or symptom of fear, and yielded to be bound in obedience to his will : We also learn, that the Female Bacchanalians, who had been fettered and imprisoned by his sovereign authority, were all released by a miraculous power :

³⁸ Poichè se bene gl' Iddei sieno lontani, pure veggono le cose de mortali : Da ciò si conosce quale idea aveffono de' loro Numi i Gentili, confondendo la idea dell' essere divino coll' umano e materiale, immaginandoli distanti e capaci di essere ristretti in confine di luogo. (Le Baccanti. tom. 7. p. 21.)

³⁹ Psalm 3. v. 3.

⁴⁰ Psalm 92. v. 11. & 122. v. 9.

⁴¹ Psalm 96. v. 6. & 102. v. 19.

Spontaneous from their feet
 The chains fell off, and of their own accord
 Back roll'd the opening gates, by mortal hands
 Untouch'd ⁴².

I have already collected in my Note on this passage the corresponding instances of Pagan Miracles ; but here we may observe the conformity of them with Holy Writ :

“ Then Nebuchadnezzar the King was astonished, and rose up in haste, and spake, and said unto his counsellors, Did not we cast three Men bound into the midst of the fire ? They answered and said unto the king, True, O king.”

“ He answered and said, Lo, I see four Men loose, walking in the midst of the fire, and they have no hurt ; and the form of the fourth is like the Son of God ⁴³.”

Here we have only the resemblance of one of the marvellous instances in Euripides, or the dissolution of the fetters ; but the spontaneous unfolding of the Doors is united with this in the delivery of Saint Peter by the Angel from the prison of Herod :

“ And the chains fell off from his hands.”

“ When they were past the first and the second ward, they came unto the iron gate that leadeth unto the city ; which opened to them of his own accord : and they went out, and passed on through one street ; and forthwith the angel departed from him ⁴⁴.”

⁴² Potter, v. 487. See my Note N^o 15. on v. 448. p. 372.

⁴³ Daniel, c. 3. v. 24 & 25.

⁴⁴ Acts, c. 12. v. 5 & 10.

And

And these two divine miracles again occur, when Paul and Silas were imprisoned at Philippi in Macedonia :

“ And immediately all the doors were opened, and every one’s bonds were loosed “⁴⁵.”

As these supernatural events, recorded in the New Testament, were subsequent by Centuries to the age of Euripides, no inference can possibly be derived from them of any supposed communication, as in the other allusions to Oriental Imagery, preceding his æra. But Pentheus, instead of being influenced in his sentiments by this surprising relation of the Messenger, indulges a vein of the most sarcastick raillery on the Lydian Youth ; and he reviles him with the female delicacy of his personal form, as calculated for the rites of Venus : When he condescends to interrogate him on the nature and customs of the Bacchick Orgies, he does it in the most insulting and imperious tone :

Have you a Jove there who begets new Gods “⁴⁶ ?

The disguised Bacchus replies with becoming temper and dignity to all his lofty questions, and reveals the secrets of his Institution, as far as the sacred mystery of them would permit : His whole deportment indeed presents to us a fine image of divine Majesty, and we may exclaim in the language of Ovid, applied to him on another occasion :

Specio cultum faciemque gradumque ;
Nil ibi, quod posset credi mortale, videbam “⁴⁷.

⁴⁵ Acts, c. 16. v. 26.

⁴⁷ Met. l. 3. v. 610.

⁴⁶ Potter, v. 506.

But

But when the Monarch declares his resolution to imprison him, his reply is of the most sublime and elevated nature :

Λύσει μ' ὁ δαίμων αὐτὸς, ὅταν ἐγὼ θέλω⁴⁸.

The God himself will free me, when I please⁴⁹.

Here again we must be struck with the strong resemblance of this answer to that of the three servants of the most High God to King Nebuchadnezzar :

“If it be so, our God, whom we serve, is able to deliver us from the burning fiery furnace, and he will deliver us out of thy hand, O king⁵⁰.”

The sequel of the Drama proves to the understanding of every Reader the real meaning of Bacchus in this sentence to imply a release from the prison of the Monarch by a voluntary effort of his own supernatural power ; and consequently this genuine interpretation rests on the basis of Religion : But the humiliating Philosophy of the Epicurean Roman Satirist has attached the most visionary and mortifying inference to it, as if it simply conveyed the idea of a rescue from a state of Captivity by the ultimate end of all things, Death :

Vir bonus & sapiens audebit dicere, Pentheu,
Rector Thebarum, quid me perferre patique
Indignum coges ? Adimam bona : Nempe pecus, rem,

⁴⁸ V. 498.

⁴⁹ Potter, v. 387.

⁵⁰ Daniel, c. 3. v. 17.

Lectos, argentum : Tollas licet : in manicis et
 Compedibus sævo te sub custode tenebo :
 Ipse Deus, simul atque volam, me solvet ; opinor
 Hoc sentit, moriar : Mors ultima linea rerum⁵⁴.

Before I conclude my observations on this scene, it may be proper to observe, that though Bacchus here endeavours to convince Pentheus of his own divinity and right of adoration, and even asserts, "that the God is with him," yet we are not to consider this expression as a direct revelation of his real character ; for it does not produce that dramatick effect either on the mind of Pentheus, or on that of the Bacchanalian Chorus : The former only conceives himself insulted by such a declaration, and orders this Lydian Youth into a state of ignominious imprisonment : And the latter convey their ideas in the following Choral Ode, where they still consider him, as a Companion only of their revelry : This opens with an affectionate address to the Theban Stream of Dirce, where the Infant Bacchus was first received : And they complain in the softest tone of expostulation of her ungenerous refusal to embrace the rites of her native God ; but they prophesy with enthusiasm her future acquiescence :

But thou, blest Dirce, dost his rites deny :
 Why from thy crisp banks with disdain
 Reject my garland-bearing train ?
 Why roll away with scorn thy flowing tide ?

⁵⁴ L. 1. ep. 16. v. 79.

Nay,

Nay, by the purple grace, that glows
 Clust'ring beneath the rich vine's boughs,
 Thy Bacchus shalt thou hail, thy boast, thy pride⁵².

Here follows a sublime picture of the impious Pentheus, whom they paint, as a monster of equal savageness with the Giants, who assailed Heaven: Hence alarmed with the idea of the royal vengeance, as menacing themselves, and already exerted against their imprisoned Leader, they implore their tutelary God to come to their immediate protection, and to leave all the favourite haunts of his supposed residence; which they enumerate with divine transport: Their Hymn is no sooner finished, than the Deity manifests himself in the most awful manner: His voice is first heard; again the shout is repeated, and is followed instantaneously by an earthquake: The Chorus, alarmed with this tremendous symbol of the divine presence, prophesy the immediate destruction of the palace of Pentheus, and hail the God with reverence: Immediately the pillars tremble⁵³, and they animate each other to kindle the flame of lightning: This bursts forth from the tomb of Semele, and even the Mænades themselves fall prostrate with horror to the ground. It is impossible by any effort of Criticism to do justice to the sublimity of this passage; and I do not recollect any parallel instance in the circle of Poetry, where such effect is produced in the same compass by the power of human Genius: There is indeed in the Vision of the Prophet Isaiah an imagery, which presents some corresponding allusion to this scene:

⁵² V. 580.

⁵³ See my Note N^o 20. on V. 592. p. 397.

“ And

“ And the posts of the door moved at the voice of him that cried, and the house was filled with smoke ⁵⁴. ”

But the passage in Pagan Authors, which bore the nearest resemblance to this of Euripides, if we may judge from a single line of a preserved fragment, was probably that of Æschylus; where Longinus informs us, “ that the palace of Lycurgus was agitated in a wonderful manner by a sacred impulse on the appearance of Dionusus : ”

Ἐνθουσι δὲ δῶμα, βακχέυει σείη ⁵⁵.

The Dome was frantick, and the roof convuls'd
With Bacchick frenzy.

As this line has already been so fully discussed in a preceding Note ⁵⁶ on this Tragedy, I shall refer my Reader to it, where he will find other instances collected of the supernatural effects, occasioned by the presence of the Pagan Deities. While the Chorus are thus alarmed in this moment of horror, the disguised God presents himself, as the Lydian Youth, to the Mænades; and informs them of his miraculous delivery from the vengeance of Pentheus: The chains had no power to fasten him, and the deluded Monarch mistook in his frenzy a Bull ⁵⁷ for his supposed Captive: The fire, which had been kindled from the tomb of Semele, had so terrified Pentheus, that he conceived his whole palace in

⁵⁴ C. 6. v. 5.

⁵⁵ Καὶ παρὰ μὲν Αἰσχύλῳ παρὰ δὲ τὰ τῶ Λυκέρῳ βασιλεία κατὰ τὴν ἐπιφάνειαν τῶ Διόνυσου θεοφορεῖται. (Sect. 15. p. 100. Ed. Pearce.)

⁵⁶ N^o 24. On v. 725. p. 411 to 421.

⁵⁷ See my Note N^o 21. On V. 618. p. 399.

danger

danger of conflagration; and rushing to extinguish it had been deceived by a luminous spectre, against which he drew his sword, supposing it the Lydian Votary: Here the anger of the God displays itself in a manner still more formidable; for the whole house is levelled to the ground and completely crushed in ruins⁵⁸, while he is Spectator of this horrible event;

For the God

Rent from its solid base the shatter'd house,
And all was crush'd in ruin.

(Potter, v. 684.)

This expression appears to me too strong, and is probably an oversight of Euripides; for if the whole palace of Pentheus were thus levelled to the ground, it is remarkable, that the Poet should never mention it in the sequel of the Drama: This marvellous account is concluded with the release of the imprisoned Bacchanalians. The King now enters, and every Reader must begin to consider him in a different point of view; for he has now been Spectator of the most forcible miracles for human conviction; and Bacchus finely replies to him, when he asks, how he escaped from the chains,

Οὐκ εἶπον; ἔκ ἤκαστας, ὅτι λύσει μέ τις⁵⁹;

Did I not tell thee one would quickly free me⁶⁰?

⁵⁸ Δὐμά τ' ἔρρηξεν χαμαῖς· συνλεθράνῳλαι δ' ἔπαν. (V. 633.)
⁵⁹ V. 648. ⁶⁰ Potter, v. 700.

This was the Deity of Dionusus, which he prophesied in a former scene ⁶¹ would rescue him from captivity; and the prediction has been now crowned with the most irrefragable testimony of truth: But the infatuated Monarch perseveres in his fatal obstinacy, and even continues to insult the Lydian Youth with additional raillery, when a Messenger arrives with new tidings from Mount Cithæron: This Man, after obtaining the sanction of impunity from the royal promise, relates the marvellous scenes of the Female Bacchanalians, of which he had himself been Spectator, and draws a beautiful picture of an Assembly of them, sleeping in different attitudes: Here he expatiates on the decorum of their deportment, and vindicates them from the imputation of drunkenness and gallantry: This circumstance is artfully contrived by the Poet, because it counteracts the royal objections of Pentheus against the morality of this novel institution: The Messenger next proceeds to inform us of the romantick apparatus of Bacchick Attire, which has been fully discussed in my Preliminary Essay ⁶² on this Tragedy: Hence he passes to the charming relation of other Miracles, performed by these Female Votaries, as the favourite instruments of the God Dionusus:

One her thyrsus took, and smote
The rock, out-gush'd the pure translucent stream:
Another cast her light wand on the ground,
Instant, so will'd the god, a fount of wine
Sprung forth; if any wish'd a softer draft,

⁶¹ See Final Essay, p. 523.

⁶² From p. 301 to 315. See also Note N^o 22. on v. 699. p. 401.

These with their fingers oped the ground, and milk
 Issued in copious streams ; and from their spears
 With ivy wreath'd the dulcet honey flow'd ⁶³.

The Pagan Miracles, corresponding to those here mentioned, have already been collected in my Note ⁶⁴ on this passage ; but what shall we say to the conformity of them with Oriental Imagery in Holy Writ ? Is the thyrsus of the Bacchanalian derived from the rod of Moses, and transferred from the rock in Horeb to the Mountain Cithæron ?

“ He opened the rock, and the waters gushed out ; they ran in the dry places like a river ⁶⁵.”

“ And thy rod, wherewith thou smotest the river, take in thy hand and go :

“ Behold, I will stand before thee there upon the rock in Horeb ; and thou shalt smite the rock, and there shall come water out of it, that the People may drink ⁶⁶.”

I believe I may venture to assert, that there are no passages to be found in Pagan Antiquity, which present stronger traits of resemblance to Oriental Allusion, than those which I have remarked in this Essay from the Bacchæ of Euripides : This surprizing coincidence seems to favour the opinion, that the Moses of the Jews was shadowed under the Bacchus of the Gentiles : The learned Dacier in his Commentary on Horace is of that opinion ⁶⁷, and has there delineated the

⁶³ Potter, v. 766.

⁶⁴ N° 23. on v. 710. p. 401.

⁶⁵ Psalm 105. v. 41.

⁶⁶ Exod. c. 19. v. 5 & 6.

⁶⁷ Pour bien entendre cette Ode & une grande partie des passages des Auteurs où il est parlé de Bacchus, il faut se souvenir que les Anciens ont attribué à ce Dieu beaucoup de particularités qu'ils ont prises de l'histoire de Moïse (Remarques sur l'Ode 19. l. 2. v. 1.)

particular circumstances of correspondence, some of which are derived from this Play : After citing the preceding lines here inserted, he observes, " This Bacchanalian, who strikes the rock with her thyrsus, does not ill represent Moses, who produced water by striking the rock with his wand ; and it is no difficult matter, continues he, to perceive, that the rest of this description has been imitated from the same history ⁶⁸ : " He also imagines, that the epithet of χρυσόπικρα ⁶⁹, or the God with the golden visage, with which Bacchus is addressed by the Chorus in the preceding Ode, alludes to the tradition of the rays of Moses, which he had on his head, when he descended from the Mountain ; and that the expression of the aureo cornu decorum ⁷⁰ in Horace, and the constant appendage of horns, assigned by Antiquity to the Person of Bacchus, arose from the same cause, occasioned by the double signification of the Hebrew word karan, implying a horn, as well as effulgency ⁷¹ : But other Authors,

⁶⁸ Cette Bacchante, qui frappe le rocher avec son thyrse, ne représente pas mal Moïse qui, en frappant le rocher avec la verge, fit sortir des eaux, & il n'est pas difficile de voir que tout le reste de cette description a été imité de la même histoire. (Id. sur. v. 10.)

⁶⁹ V. 553.

⁷⁰ L. 2. Od. 19. v. 30.

⁷¹ L'antiquité a toujours donné des cornes à Bacchus, & il n'en faut pas chercher des raisons ailleurs que dans l'histoire même de Moïse, qui en descendant de la montagne, eut sur la tête des rayons, que l'on peignit ensuite comme des cornes : Et les Savans prétendent que cette erreur peindre Moïse cornu étoit venue du mot Hébreu karan qui est dans le Chap. 34. de l'Exode, & qui étant dérivé de keren, c'est-à-dire, éclat, splendeur, corne, a été expliqué, darder des rayons comme le soleil, & renvoyer sa lumière comme une corne.—Horace appelle ces cornes, des cornes d'or à cause de leur éclat : Car quoiqu'il ne pense point du tout à Moïse, il ne laisse pas de suivre une espèce de tradition, qui fait qu'il marque fort bien la nature de la chose, sans la connoître. Euripide a suivi cette même tradition, lors qu'il a dit de Bacchus, qu'il a le visage d'or.

besides Dacier, such as Vossius⁷², Thomassin⁷³, and Huet⁷⁴, have supposed the identity of Moses and of Bacchus; and their abstracted opinions are collected by Banier in his *Mythology*⁷⁵: The Pere Brumoy also observes, “that this notion has been entertained by some wise Men in consequence of the many miracles performed by Bacchus, and particularly this of the fountain of water⁷⁶.” It is remarkable, that Euripides here introduces Bacchus into Græce from the Oriental Countries⁷⁷; and if any traditional tales were derived from the East, annexed to his Character, the imagination of our Poet would naturally seize them to embellish his drama, especially when they were of such a poetical nature, as miracles: For we cannot suppose him personally acquainted with the sacred Books of the Hebrews through the medium of the Greek Language, since the translation of the Septuagint under Ptolemy Philadelphus happened, as I have already remarked in this Essay⁷⁸, more than a whole Century subsequent to the Age of Euripides: But leaving the entire force of the evidence, now collected upon this subject to the judgement of the Reader, I must proceed in the analysis of the Drama. The Messenger, having concluded his captivating account of the innocent miracles of these Female Votaries of Dionusus, declares to the Monarch, that if he had been

⁷² De Idolat. l. 1. c. 17.

⁷³ Lect. des Poetes, tom. 2. l. 1. c. 5.

⁷⁴ Demonstrat. Evang. p. 4.

⁷⁵ Tom. 4. p. 240. &c.

⁷⁶ Au reste tous ces prodiges, sur tout celui de la source d'eau, ont fait croire à bien des Sçavans que le Bacchus des Grecs étoit Moyse même dont ils avoient défiguré l'histoire, témoin le rocher frappé par la baguette de ce Conducateur du peuple du Dieu. (Théâtre des Grecs, tom. 5. p. 17.)

⁷⁷ See the Prologus from v. 13 to v. 23.

⁷⁸ See p. 506.

Spectator of them, he would have supplicated the Deity, whom he now reviled: Hence he proceeds to impress the mind of Pentheus with a scene of Terror, and paints a sublime, but horrible, picture of Bacchanalian Frenzy, inflamed to the utmost pitch of violence, and discharging its savage rage against the objects of the Brute Creation, whose mangled fragments they sever with a velocity almost instantaneous :

Asunder were they rent,
Ere thou couldst close thy royal eye-lids down ⁷⁹.

This whole description is of the most animated nature and proves that the Genius of our Poet, though naturally inclined to the soft Pathos, could command the more powerful instrument of Tragedy, Terror, and triumph with equal success over the human mind by inspiring horror, as well as compassion: But we are not to consider this wild picture, as a poetical embellishment only, independent of the great object of the Drama, since the moral design of the Poet is to magnify the divinity of Bacchus, and to aggravate the unshaken impiety of Pentheus: Besides the divulsion of the most ferocious Animals by these Daughters of Cadmus is an omen, as it were, of the approaching fate of the inexorable King himself, as is ingeniously remarked by Dr. Musgrave ⁸⁰. After this scene of massacre, the Messenger ⁸¹ continues to relate a series of other Miracles, which display the marvel-

⁷⁹ V. 803. See also my Note N° 25 on v. 746. p. 421.

⁸⁰ Tauros hosce feroces a Cadmi filiabus discerpi facit Poeta, tanquam omen, ni fallor, mortis quæ Pentheo et ipsi ferocienti debeatur. (See his Note on v. 747.)

⁸¹ See my Note N° 26 on v. 763. p. 425.

lous powers of these inspired Dames ; and he concludes with a solemn advice to the King to receive the unknown Deity, as the reported Author of the amiable gift of wine : “ for without that blessing there is an end of love, and of every other pleasure among Mortals :”

Ἦν δὲ μηκέτ' ὄψος, ἐκ ἔσιν Κύπρις,
Οὐδ' ἄλλο τερπνὸν εἶδ' ἐν ἀνθρώποις ἔτι ¹².

Here the Pere Brumoy is extremely shocked and exclaims, “ that this scandalous assertion proves, that the Græcian Piety was not always very severe in Morality ; and that the impiety of Bentheus had something more virtuous ¹³ :” But such a severe reflexion would have better graced the lips of a Mahometan, whose religion banishes the grape from social life, than that of a Christian, whose divine creed acknowledges it, as the gracious present of a benevolent Creator, to enliven the heart of Man : The other inference also of the French Critick, derived from these lines, is of a nature equally extraordinary ; for he adds, “ that this would almost make him imagine, that the character of this Tragedy was that of a real Opera ; and that there was probably more than one model of this composition in Antiquity : In reality, continues he, one discovers so much relation between our Operas and this Piece, that that alone might serve to justify my supposition ; and besides what inconvenience would arise from the belief, that Tragedy and Opera had its origin at the same

¹² V. 773.

¹³ Ce mot scandaleux fait bien voir que le piété Grecque n' étoit pas toujours fort sévère en fait de morale, & que l'impiété de Penthée avoit quelque chose de plus vertueux. (Théâtre des Grecs, tom. 5. p. 20.)

time in those hymns, composed in honour of Bacchus? This Antiquity of the Opera will not render it more innocent in our sight, especially as long as vice, arrayed in the most brilliant colours, will there triumph with impunity over virtue⁸⁴ :” It would lead me too far from the principal object of this Essay to enter into any elaborate refutation of this opinion: It is sufficient to observe, that this Tragedy of the Bacchæ has no more resemblance to a Modern Opera, than that of any other Play of the same nature on the Græcian Theatre: The union of Lyrick Poetry and of Musick was equally employed in all of them, and so far it may be said to correspond in idea with an Opera; but the constitution of this, being in other respects extremely different, it admits no farther comparison with the Græcian Drama: Ainsi l’on peut dire que leurs Pièces de Théâtre étoient des espèces d’Opéra; & c’est pour cela même qu’il ne pouvoit y avoir d’Opéra proprement dit parmi eux: This is the excellent observation of Rousseau in his Dictionnaire de Musique, under the title of Opéra; where he analyzes the origin of this Dramatick Composition, and develops the different principles of musical melody in the Græcian and Modern Languages⁸⁵ :

He

⁸⁴ Cela me feroit presque penser que le caractère de cette Tragédie est celui d’un véritable Opéra, & qu’il y en a eu apparemment plus d’un modèle dans l’antiquité: En effet, on voit tant de rapport entre nos Opéra & cette Pièce, que cela seul pourroit servir à justifier ma pensée, & d’ailleurs quel inconvénient y auroit-il à croire que la Tragédie & l’Opéra eussent pris naissance en même-tems dans les hymnes composées en l’honneur de Bacchus? cette antiquité de l’Opéra ne le rendra pas plus innocent à nos yeux, sur tout tant que le vice paré des plus brillantes couleurs y triomphera impunément de la vertu. (Théâtre des Grecs, tom. 5. p. 20.)

⁸⁵ Les Sons de la voix parlante n’étant ni soutenus ni harmoniques sont inappréciables, & ne peuvent, par conséquent, s’allier agréablement avec ceux

He there asserts, "that the Græcians had not this Lyrick Drama, as we have, and that what they called by this name had not the least resemblance to ours"⁶⁶ : After tracing the variation, he subjoins, "It is certain that the Greek Tragedies were recited in a manner, very similar to song, and that they were accompanied with instruments, and the Chorus : But if one imagines on that account, that they were Operas, corresponding to ours, we must then conceive them Operas without airs ; for it appears to me proved, that the Græcian Musick, without even excepting the instrumental, was nothing but the true Recitative"⁶⁷."

To return to the Drama, the Chorus enforces also the advice of the Messenger, and boldly asserts with true fortitude the divinity of their God : This declaration is not only consonant to the particular character of these Bacchanalians in the Play, but corresponds to the moral nature of the Chorus in general on the Græcian Stage : The royal Pentheus however, instead of being softened by the relation of the Prodigies, becomes more inflamed, and in the language of Ovid,

ceux de la voix chantante & des instrumens, au moins dans nos Langues, trop éloignées du caractère musical ; car on ne sauroit entendre les passages des Grecs sur leur manière de réciter, qu'en supposant leur Langue tellement accentuée que les inflexions du discours dans la déclamation soutenue, formaient entr'elles des intervalles musicaux & appréciables : Ainsi l'on peut dire, &c. (Dictionnaire de Musique, tom. 2. p. 37.)

⁶⁶ Je remarquerai d'abord que les Grecs n'avoient pas au Théâtre un genre lyrique ainsi que nous, & que ce qu'ils appelloient de ce nom ne ressembloit point au nôtre. (Id. p. 38.)

⁶⁷ Il est certain que les Tragédies Grecques se récitoient d'une manière très semblable au Chant, qu'elles s'accompagnoient d'Instrumens & qu'il y entroit des Chœurs : Mais si l'on veut pour cela que ce fussent des Opéra sans airs : Car il me paroît prouvé que la Musique Grecque, sans en excepter même l'Instrumentale, n'étoit qu'un véritable Récitatif. (Dictionnaire de Musique, tom. 2. p. 39.)

Acrior admonitu est, irritaturque retenta
Et crescit rabies, remoraminaque ipsa nocebant⁸⁸.

Hence he instantly commands all the Warriors in his kingdom to be summoned, and resolves to march in military array to defeat the alarming progress of this formidable enthusiasm: This idea throws a new dignity over the subject of this Tragedy, and displays the importance of it to the Spectators: In vain does Bacchus⁸⁹ attempt to remonstrate against the madness of this resolution; but when he perceives the King, inflexibly determined to persevere, he proposes to carry him, arrayed in the female garb of a Bacchanalian to the spectacle of the Theban Votaries on Mount Cithæron: Hence we are to consider the unfortunate Pentheus under the most abject state of infatuation, since he is inclined to consent to this humiliating proposition; and the Pagan maxim, "that the God first deprives the Mortal of understanding, whom he is inclined to destroy," can never be better illustrated than in this dramatick character:

"Οταν δὲ Δαίμων ἀνδρὶ πορσύνῃ κακὰ,
Τὸν ἔνν' ἔβλαψε πρῶτον⁹⁰.

But

⁸⁸ Met. l. 3. v. 567.

⁸⁹ See my Note N^o 27. on v. 786. p. 427.

⁹⁰ These lines are inserted by Barnes in his edition of Euripides, but under the title of incertæ Tragædiæ (p. 515.) The Latin maxim, *Quem Deus vult perdere, prius dementat*, appears to be literally translated from it; but the sentiment is as ancient as Homer; for he says, that Jupiter deprived Glucus of his understanding, when he exchanged armour with Diomedes:

"Ενθ' αὖτε Γλαύκῳ Κροῖδης φρένας ἐξέλετο Ζεύς.

(Il. 6. v. 234.)

And

But Bacchus himself confesses, after the departure of the King from the stage, that he must inspire Pentheus with a gentle frenzy, since he would never consent in his sober senses to assume this female attire: He also informs us by a poetical prophecy, that the Monarch will now go disguised to the Bacchanalians, where he will suffer death under their vengeance; and he even foretells his approaching massacre by the hands of his own Mother: This anticipation of the catastrophe of the drama is certainly injudicious, because it destroys that agreeable suspense, which is the very soul of the Plot; and the conduct of our Poet in this respect has been already condemned in my Final Essay on the Ion⁹¹: The Pere Brumoy also observes, *Il prévient même une partie du dénouement; car il dit nettement, que Penthée va être la victime de sa mere*⁹². When Dionusus retires to invest Pentheus with the female apparel, the Chorus regales us in the interval with an ode of animated Poetry: They express their panting wishes to enjoy Bacchanalian revelry, and compare themselves to the sportive Hind, who has bounded over the nets of the Hunter, and escaped the pursuit of the Hounds into the shady recesses of the solitary grove: Their

And Virgil makes even the pious Æneas declare,

*Hic mihi nescio quod trepidò malè numen amicum
Confusam eripuit mentem.*

(Æn. 2. v. 736.)

The following assertion also of Velleius Paternulus has great resemblance to it: *Sed profectò ineluctabilis fatorum vis, cujuscunque fortunam mutare constituit, consilia corrumpit.* (L. 2. c. 57. Ed. Ruhn. p. 265.) And in another place he says, *Quippe ita se res habet, ut plerumque fortunam mutaturus Deus consilia corrumpat.* (L. 2. c. 118. Id. p. 456.)

⁹¹ See p. 213 to 216.

⁹² Théâtre des Grecs, tom. 5. p. 21.

delivery

delivery from Pentheus has naturally suggested this beautiful comparison; and they demand in a strain of rapture,

Do heaven's rich stores, does wisdom know
A meed more glorious, than with conquering hand
To grasp the proud head of a foe?
Raptures still rise, where Glory takes her stand⁹³.

Hence the idea of the approaching fate of Pentheus presents itself to their mind; and they moralize on the inevitable, though slow, punishment of impiety by divine vengeance. They also pronounce the solemn sentence, that nothing ought to be considered superior to Law, or more reverend than Religion, established by Nature and Time: They conclude with drawing a beautiful, but moral, picture of Human Life, and expatiate on the various scenes of Happiness, but give their final sanction to that, which is accompanied with the most constant serenity of temper:

Dolce è de l'inimico haver vittoria,
Dolce è dal tempestoso
Mar esser giunto in porto;
E' dolce la memoria
Et piena di conforto
Dal travaglio affannoso
Posando star sicuro.
Io questa cosa curo,
Quello un' altra, onde vassi
A la felicità con vari passi:

⁹³ Potter, v. 941.

Ma chi di giorno in giorno

Vive lieto servendo

A i sommi Dei devoto, io sol commendo⁹⁴.

The next scene exhibits Bacchus, conducting Pentheus, now travestied like a female Bacchanalian, and disordered in his imagination: This fantastick spectacle will certainly appear to the Modern Reader of a ludicrous nature, and calculated to produce a comick effect: But no such sentiment was excited in the Athenian Theatre; for the dramatick Monster of Tragi-comedy was unknown to the Taste of Ancient Græce, and reserved for the Licentiousness of the Modern Stage: "I am apprehensive, says Dr. Musgrave, that the female vestments of Pentheus may appear ridiculous to those, who have only a superficial knowledge in Ancient Authors: But we ought to recollect, that Euripides was not the Inventor of them; for he only adopted the received traditions of his Ancestors, which were consecrated, as it were, by the Popular Religion: If therefore there be any absurdity in the History, the imputation is to be charged, not on him, but on the People, who suffered themselves to be deceived with so gross an illusion: For we ought not to doubt, that certain things, which now occasion laughter and disgust, formerly inspired the Athenians with a terror tempered with pleasure"⁹⁵:" Such is the remark of the Oxford Editor, and

in^a

⁹⁴ Guidiccioni Lucchese, p. 122. Ed. Lucca, 1747.

⁹⁵ Hæc & quæ mox de Pentheo muliebria vestimenta induente traduntur, vereor ne ridicula videantur iis, qui in veterum lectione mediocriter tantum versati sunt; Sed tenendum est Euripidem ea non primum excogitasse, sed a majoribus

in order to determine this question with precision, I propose to contemplate it on the abstracted principles both of religion and philosophy: In regard to the former, we should invest ourselves with the romantick ideas of the Pagan Creed; and consider the impious Pentheus, as a devoted Infidel, who revolts in defiance of the most convincing miracles against the divinity of Bacchus: Comment les Païens pouvoient-ils soutenir un pareil spectacle? la Fable avoit pris le dessus: Penthée étoit coupable à leurs yeux; & il faut se monter à ces étranges idées⁹⁶: The assumption of the female garb by Pentheus was so essentially interwoven and inseparably connected with the catastrophe of this Monarch, that no Dramatick Poet would dare to violate the received tradition: The Fable with all its appendages, however extravagant, was consecrated by the Græcians, and rested on the basis of Religion: But we may also consider this supposed Comick effect on the ground of Philosophy: Though Bacchus has declared in the preceding scene, that he intended to array Pentheus in the Bacchanalian attire, as an object of ridicule to the Thebans, we are not however to infer from this expression, that the disguised Monarch excited the sensation of laughter in the Athenian Spectators; because they were expressly acquainted with the infatuated disposition of mind, inflicted by the God on Pentheus: And how is it consistent with philanthropy to imagine, that such a spectacle, in vio-

majoribus transmissa, & populi religione velut consecrata, accepisse: Quamobrem si quid est in historia ridiculi, populo qui se tam crasse decipi patiebatur, non ipsi, imputandum est: Dubitari enim non debet, quin, quæ risum nunc et fastidium movent, terrorem olim Atheniensibus voluptate temperatum incusserint. (Not. in Bacch. v. 619.)

⁹⁶ Théâtre des Grecs, tom. 5. p. 24.

lation of the feelings of humanity, could ever humorously affect the minds of an enlightened People? For frenzy, however fantastically exhibited, strikes the heart with pathetick emotions, and permits not the impresson of ridicule: When the scene of Bedlam was attempted to be introduced a few years ago on a London Theatre even in an Harlequin Farce, I remember that it so much revolted against the generous sensibility of Britons, that the Managers were obliged, after the representation of the first night, to omit the most striking figures of this fantastick exhibition: It is a fine observation of Addison, "that there is not a sight in Nature so mortifying, as that of a distracted Person, when his imagination is troubled, and his whole soul disordered and confused: Babylon in ruins, continues this great Author, is not so melancholy a spectacle"⁹⁷. But the English Reader has a fair opportunity of determining the question for himself by recalling to his memory the Edgar of Shakespeare: Now I demand, whether this Bedlam Beggar was ever considered by the English Spectator, as an object of ridicule, though he assumes,

The basest and most poorest shape,
That ever penury, in contempt of Man,
Brought near to beast; my face I'll grime with filth;
Blanket my loins; elf all my hair in knots;
And with presented nakedness out-face
The winds and persecutions of the sky"⁹⁸.

⁹⁷ Spectator, N^o 421.

⁹⁸ Shakespeare's King Lear, A. 2. s. 3. vol. 9. p. 426. Ed. Johnson and Stevens. 1778.

Yet if the madness of Edgar, which is only counterfeited in the Drama, produces horror by the imitation only, in defiance of the most fantastick figure, how much more must that of Pentheus have affected an Athenian Theatre, where the Monarch is represented, as a real Lunatick, and led a victim to his sacrifice by a God his Conductor? Besides, the expressions of poor Tom are often extremely whimsical, if not indeed nonsensical; such as,

Pillicock fat on pillicock hill⁹⁹;
Says suum, mun, ha no nonny, Dolphin,
My boy, boy, Sessy; let him trot by¹⁰⁰.

On the contrary how sublime an idea of frenzy is it for the disordered Imagination of the Theban King to double the Sun and the City of Thebes with its seven gates:

*Καὶ μὴν ὄραν μοι δύο μὲν ἡλίες δοκῶ,
Δισσαῖς δὲ Θήβας, καὶ πόλιν μ' ἐπ' αἰσέομαι¹.*

Methinks I see two suns, a double Thebes,
And its seven gates rise double to my sight².

This fine imagery has been borrowed by Virgil, as a comparison, to express the raving wildness in the visionary dreams of his love-sick Dido:

*Eumenidum veluti demens videt agmina Pentheus,
Et solem geminum, & duplices se ostendere Thebas³.*

⁹⁹ A. 4. f. 1. Id. p. 466.

¹⁰⁰ Id. p. 468.

¹ V. 917.

² Potter. v. 981.

³ Æn. 4. v. 470.

Like Pentheus, when distracted by his fear,
He saw two funs, and double Thebes appear⁴.

The addition of the group of Furies in the Roman Poet is either copied from some other passage, or more probably added by himself; since there is nothing in the Bacchæ of Euripides, which corresponds to this allusion; and Dryden has entirely omitted it in his Translation: Thus Nonnus has closely imitated the Græcian Tragedian in the following line:

Καὶ διδύμους φαιέθουρας ἐδέχκετο, καὶ δύο θήρας⁵.

There is also another expression in the mouth of the frantick Pentheus, which displays a lofty sentiment of a bewildered mind; for he asks, “if he cannot support the heights of the Mountain Cithæron, and all the Bacchanalians on his shoulders; and whether he must carry levers for that purpose, or can raise them by his arms?” The Pere Brumoy appears to be extremely disgusted with this idea, for he brands it with the stigma of “question Pantagruelique⁶.” But I cannot allow, that it deserves this ludicrous censure, since, however extravagant may be the idea, it strongly marks the present situation of the devoted Pentheus: It is softened however by Nonnus in his imitation of this passage; for he represents him only, as expecting to lift the gate of the

⁴ Dryden Æneis, B. 4. v. 682.

⁵ Dionysiaca, l. 46. p. 782. Ed. Falken. 1569.

⁶ Il demande s’il ne pourra pas enlever le mont Cithéron et les Bacchantes; question Pantagruelique. (Theat. des Grecs, tom. 5. p. 24.

City of Thebes, and to carry it aloft on his unwearied shoulders ;”

Ἐλπεῖο δ' ἀκαμάτων ἐπικείμενον ὑψόθεν ὤμων
Θύβης ἐπ' ἀπόρροιο μέγ' ἐλίζειν πύλαωναι ⁷.

Upon the whole I am satisfied, that no comick effect of laughter was excited on the Athenian Stage by this fantastick habit and eccentrick frenzy of Pentheus ; for Religion protected the former, and Philanthropy the latter from the shafts of Ridicule : At the same time I confess, that I do not admire this scene of Euripides, because the Imperial Monarch, travestied into the Female Votary of Dionusus, violates the spirit of that excellent rule, prescribed by Horace, which forbids the majesty of any superior personage of dramattick distinction to be debased by the humiliation either of drefs or language :

Ne quicunque Deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas ⁸.

Though this observation in the Roman Poet is immediately applied to the Satyrick Piece, which followed the Tragedy, yet the force of it may be equally extended to any debasement of a God or Heroe, within the sphere of the same drama : And this we must allow to be the case here, not only in regard to Pentheus, but to Bacchus, for there is a wanton levity and cruel malevolence in all his expressions, which re-

⁷ Dionysiaca, l. 46. p. 782. Ed. Falken. 1569.

⁸ De Art. Poet. v. 229.

volts against that divine deportment, so nobly sustained in the preceding part of the Play: The God sarcastically alludes to the derangement of the locks of Pentheus, and offers to adjust them: He observes too, that his zone is relaxed, and that the folds of his robe do not flow to his feet: But above all he commends his present disposition of mind, and envelops his answers in equivocal words, which conceal a latent prophecy of the approaching catastrophe of the Monarch: The severe dignity therefore of the Tragick Muse is certainly in some measure infringed, though not amounting to Tragi-comedy: And in regard to the conduct of Dionusus on this occasion, we may not improperly borrow the words of Monsieur Dacier in his Remarks on the Poetick of Aristotle, applied to Euripides on another occasion *C'est faire trop d'honneur aux hommes que de croire qu'ils fassent tant de choses pour les rendre fous*⁹: The Pere Bru moy is also deservedly shocked with this circumstance, and exclaims, *Il est assez étonnant qu'un Dieu joue sérieusement cette cruelle Comédie*¹⁰.

But to proceed, the Chorus, after the departure of Pentheus and Bacchus, invokes the Furies in the animated Ode which follows, to inflame the Theban Votaries against the disguised Monarch: Hence, inspired with prophetick enthusiasm, they anticipate the events on Mount Cithæron: They describe Agave, as the first¹¹, who discovers the insidiou

⁹ Rem. 4. sur le chap. 14. p. 215. Ed. 1692.

¹⁰ Théâtre des Grecs, tom. 5. p. 24.

¹¹ Thus Ovid,

Hic oculis illum cernentem sacra profanis
Prima videt, prima est insano concita motu,
Prima suum misso violavit Penthea thyrsu
Mater: lo, geminæ, clamavit, adeste sorores.

(Met. l. 3. v. 713.)

Spy, and excites the other Bacchanalians against him with acclamations of the most enlivening nature, which they themselves repeat to the Audience: This passage is extremely sublime, for the very cries are exposed to the ears of the Audience; and we may say of it in the words of Philostratus on a picture of this subject, “that you would declare they actually shouted, so inspired is their very breath”¹² After this elevated strain of ejaculation, the Chorus proceeds to pass sentence of vengeance in the most solemn manner, and condemns the Atheistical Wretch to deserved punishment,

Τὸν ἄθεον, ἄνομον, ἄδικον¹³.

The French Critick has done ample justice to the Græcian Poet by his excellent remark on this vow of the Chorus; “for they appear, says he, to sacrifice Pentheus by their words, while the Bacchæ are sacrificing him in earnest”¹⁴: When this awful incantation is finished, “they assume their moral character, and contrast the different pictures of Wisdom and Impiety: After this sententious cast of mind, they relapse into their violent tone of execration, and conclude with imploring the God Dionusus to assist his Mænades in the chase against the monster, now enclosed within their toils. This Choral Song is no sooner finished, than a Messenger from Mount Cithæron arrives, who informs them

¹² Εἴποις δ' ἂν ὡς καὶ ἀλαλάζουσιν, ὅπως εἶποι αὐταῖς τὸ ἄσθμα. (Icon. l. 1. c. 18. p. 790. Ed. Olear.)

¹³ V. 1013.

¹⁴ Cela est étendu & vivement écrit, aussi-bien que les vœux du Chœur qui semble immoler Penthée par ses paroles, tandis que les Bacchantes l'immolent en effet. (Théat. des Grecs, tom. 5. p. 25.)

minutely of the tragical events, of which he had been himself Spectator : The whole narration is extremely poetical, and proves those enchanting powers of elegant description, so eminently conspicuous in our Poet : After painting the beautiful scenery of the place in the most lively colours, he opens with another picture of the Female Bacchanalians, employed in their different tasks of engaging occupation : He next describes Pentheus, ascending the mountain-pine, in order to become Spectator of them with more advantage : Here follows another chain of divine miracles ; for the lofty branch is marvellously bent to the ground, that the Monarch might be thus seated on it, and elevated for contemplation : The Lydian Stranger now vanishes, and immediately the voice of Bacchus is heard, exciting his Votaries to revenge the Contemner of their sacred orgies : This is accompanied with a blaze of light, and a solemn silence reigns over the air and earth : Again the voice is repeated, and instantly the Bacchanalians are inflamed into enthusiasm : They bound with impetuosity over every obstacle, until they discover the Monarch raised on the Pine tree, who becomes the unfortunate object of their violent attack with various instruments of vengeance : At last their attempt is crowned with success by the suggestion of Agave, and Pentheus falls headlong to the ground :

Ma quel che fedea in cima del sublime

Loco, precipitoso in terra cadde

Pentheo, con pianti & con lamenti grandi ¹⁵.

* Tragedie trasportate dalla Greca, p. 132. Ed. Lucca. 1747.

Here the same beauties of the cadence of the metre, and of the delay of the principal word *Pentheo*, which I have illustrated in my Note ¹⁶ on the original line, are preserved in this excellent Translation of the Italian Guidiccioni: The whole subject of this scene is delineated by Philostratus in his *Images*, and he there describes “the pine falling to the ground, as the wonderful work of the Women, inspired by *Dionusus*: It falls, continues he, having shaken off *Pentheus*, now at the mercy of the *Bacchanalians* ¹⁷.” Here *Euripides* forgets not his favourite pathos in this moment of horror, for the wretched Son implores his deluded Parent, and attempts to undeceive her in the most melting and natural strain of expostulation:

’Tis *Pentheus*, O my Mother, ’tis thy son,
Thine and *Echion*’s son, who sues to thee;
Have pity on me, mother, do not kill
Thy son for this offence ¹⁸.

On the contrary, how sublimely terrible is her picture! She foams, rolls her eyes askance ¹⁹, and remains insensible to his prayers: The same contrasted situation of these characters, yet not so finely coloured, occurs in *Ovid*:

*Adspice, mater ait; visis ululavit Agave,
Collaque iactavit, movitque per aera crinem* ²⁰.

¹⁶ N^o 33 on v. 1111. p. 454.

¹⁷ Καὶ ἤδη σοι ἰλάτῃ χαμαὶ, γυναικῶν ἔργον ἐκ Διούσεος μέγα· πίπτει δὲ, τὸ Πινθία ἀποσεισασμένη ταῖς Βάκχαις. (*Icon*. l. 1. c. 18. p. 790. Ed. Olear.)

¹⁸ Potter, v. 999. Thus *Ovid* represents him,

*Jam trepidum, jam verba minus violenta locutum,
Jam se damnantem, jam se peccasse fatentem.*

(*Met.* l. 3. v. 718.)

¹⁹ See my Note N^o 35. on v. 1166. p. 465.

²⁰ *Met.* l. 3. v. 726.

We are next presented with the account of the massacre, which, though horribly dreadful, is nobly described: The dismemberment of the several limbs, and the rotation of the scattered fragments may revolt against Humanity; but still we must admire the romantick savageness of the Poetry: And the picture of Agave in the attitude of carrying on her thyrsus the head of her murdered Pentheus, and exulting in her ideal victory over some mountainous Lion, is finely conceived to prepare the mind for the approaching spectacle of tragick solemnity: This long, but interesting, narration of the Messenger concludes with an apophthegm, which conveys indeed the grand moral of the Play, and implies, "that a modest reverence towards the Gods is the most excellent and wise possession for Mortals:" As the expectation of the Theatre in this awful interval would not admit any considerable delay, the ode judiciously consists of a few lines, in which the Chorus celebrate their tutelary God for his victory over Pentheus, and rejoice in his glorious conquest. The wretched Agave now enters, and exhibits a spectacle of the darkest horror, which Tragedy ever displayed: If her inhuman massacre were not alleviated by her malady of mind, the object could scarcely be tolerated on the stage of a civilized People; but Agave is not the conscious and voluntary Murderer of her own Son: She is only the deluded instrument of divine vengeance, executed on the Infidel Monarch: Her frenzy is here painted in the most brilliant colours of Imagination, and stamps an irrefragable testimony on that judicious remark of Longinus, "that Euripides has extremely laboured to describe the particular passion of madness, and has been

peculiarly fortunate in this attempt²¹:" She triumphs in imaginary victory over some ideal animal of prey, and congratulates herself on the exalted glory of her unrivalled reputation: She invites the Bacchanalian Chorus to participate of the glorious repast, and exspatiates on the beauty of her visionary prize: She summons the Theban Dames to approach, and be Spectators of this conquered Savage, and then most pathetically exclaims,

Where is my son, my Pentheus? he will fix
High on the sculptur'd pillar, that supports
The fretted roof, this head, the lion's spoils,
Which in the chace I caught, and bring with me²².

But the tragick horror of this awful scene yet remains to be increased; for Cadmus and his Attendants now enter on the stage with the scattered remnants of the royal body of Pentheus, collected with difficulty on Mount Cithæron: The refined delicacy of modern manners will justly revolt against this inhuman spectacle of dramatick barbarity; and I know of no passage on the Græcian Theatre, where the spirit of that excellent precept in Horace, built on the basis of decorum and humanity, which prohibits the exhibition to the eye of those things, which ought to be transacted behind the scenes, is more violated:

Non tamen intus
Digna geri promes in scenam, multaque tolles
Ex oculis, quæ mox narret facundia præfens²³.

²¹ See the passage, cited in my Note (N^o 24. on v. 725. p. 409.)

²² Potter, v. 1288.

²³ De Art. Poet. v. 183. See the Note of Bp. Hurd on the line.

But

But the Tragedian, Seneca, has even deepened the dark shades of this terrible scene, and embrowned it with additional tints; for he introduces Theseus, arranging with his own hands on the stage the disjointed fragments of the body of Hippolytus, and exclaiming in the following lines among others upon this disgusting subject :

Huc, huc reliquias vehite cari corporis,
 Pondusque, & artus temerè congestos date;
 Disiecta genitor membra laceri corporis
 In ordinem dispone, & errantes loco
 Restitue partes ²⁴:

And thus he proceeds to adjust the component parts of the mangled carcase, until he has completed the entire operation :

Dum membra nato genitor annumerat suo,
 Corpusque fingit ²⁵.

Though nothing can justify a wanton spectacle of this atrocious nature, yet the sacred attention, which was bestowed by the Greeks and Romans on the rites of sepulture, throws a religious veneration over the ceremony, which tends to alleviate the horror in some degree, according to their ideas: This is the express object of the Chorus and of Theseus in regard to the carcase of Hippolytus in Seneca ²⁶; and we may fairly conclude, that it was the real cause ²⁷ of

²⁴ Hippolytus, v. 1258.

²⁵ Id. v. 1265.

²⁶ V. 1245. v. 1274. 1276.

²⁷ V. 1299.

the affectionate employment of the aged Cadmus in Euripides—since Agave afterwards demands with parental anxiety, if the whole body of Pentheus is well united²⁸: Thus Philostratus in his Images represents this ceremony, as a constituent part in his picture on this subject; for he there asserts, “that the near Relations are recomposing those remnants of the deceased, which can be found, for the purpose of interment:” But if we censure Antiquity for a toleration of this scene, as revolting against the cultivated ideas of civilized Humanity, we ought in justice to recollect, that the play of Titus Andronicus was not only acted originally under the reign of Elizabeth²⁹ in the Metropolis of England, but also revived with success towards the end of the last Century by the sanguinary Genius of Ravenscroft³⁰: And this reflexion will serve to check the impetuosity of modern pride; for the mutilated, yet living, Lavinia, and the Messenger, presenting at one view to the eyes of the Spectators “two heads and a hand;” are spectacles far more atrocious than the severed head and collected carcase of the Theban Monarch, or even the disjointed fragments of Hippolytus:

See thy two Sons heads,
Thy warlike hand, thy mangled daughter here.

And the elegant Metastasio has introduced in our days on the Italian Theatre Judith, displaying the separated head and the bleeding trunk of Holofernes:

²⁸ Καὶ συναρμότθουσιν οἱ προσήκοις τὸν νεκρὸν, ἵνα σωθῇ τῷ τάφῳ. (Icon. l. 1. c. 18. p. 790. Ed. Olear.)

²⁹ See the Note of Mr. Tyrwhitt, inserted in the Edition of Shakespeare by Johnson and Steevens on the title of Titus Andronicus, (vol. 8. p. 461. Ed. 1778.) And the Note of Theobald (Id. p. 558.)

³⁰ Titus Andronicus, or the Rape of Lavinia, altered from Shakespeare, 1687. See also the Note of Steevens in his Edition (Id. p. 560.)

Ecco l'orribil capo,
 Dagli omeri diviso
 Guizza il tronco reciso
 Sul fanguigno terren ³¹.

But to proceed in the contemplation of the Plot; the arrival of Cadmus here leads to unravel the catastrophe, and to remove the fatal delusion of the wretched Agave: At first she continues to exult in the same tone of ideal victory for her supposed conquest, and again awakens our softest sensations by dwelling on the pathetick image of her Son, whose daring opposition to the God she justly censures: She next demands with parental anxiety to see him, that he may contemplate her present felicity: This request naturally suggests to Cadmus in his reply the beautiful remark, "that if she continued to remain always in her present state of mind, she would not be conscious of her misfortune, however miserable:" This idea alludes to that happy insensibility, fortunately attached to Madness:

Quid? caput abscissum demens cum portat Agave
 Nati infelicis, sibi tum furiosa videtur ³²?

³¹ Della Betulia Liberata. Part. Secon. p. 60. Ed. 1756.

³² Hor. l. 2. sat. 3. v. 304. There is a figure of a frantick Agave with a sword in one hand and the head of Pentheus in another, inserted in the first volume of the Græcian Antiquities by Grævius: There is also another image of a Bacchanalian, who is probably Agave, exulting with a head in the Antiquité Expliquée of Montfaucon, where the learned Author observes, Ce pourroit bien être aussi la tête de Penthée. (Tom. 1. pl. 165. fig. 4. and p. 255.)

Her

Her return to her right senses is conducted with that gentle transition, which displays an intimate knowledge of Human Nature : The gloom of darkness now gradually vanishes, the atmosphere appears more enlightened, the wild effervescency of her spirits evaporates, she recovers her reason, and becomes in a moment completely wretched :

I see the greatest grief ; unhappy me ³³ !

Here we may observe in the elegant words of Philostratus on his picture of Pentheus, “ that the head is now exposed to view, no longer doubtful, but an object of compassion even to Dionysus himself ; for it displays the first dawn of manhood with beautiful locks, which were never crowned with ivy, nor with the tender shoot of the smilax or the vine : Nor was he agitated with the pipe, or the Bacchick enthusiasm, but persevered against them, and rivetted the Votaries in their attachment by his obstinacy to restrain them : Thus his frenzy consisted in not cooperating with the frenzy of the God ³⁴.” However quaint this last expression may appear, it conveys a precise idea of the moral of this Drama ; and Agave acknowledges the divine punishment, inflicted by Bacchus : Thus Cadmus also declares, that the impiety of Pentheus and the incredulity of Agave had involved his whole family in complete ruin : The lamentation of the aged Mo-

³³ Potter, v. 1358.

³⁴ Πρόκειται καὶ ἡ κεφαλὴ τοῦ Πενθείου, ἐκείτ’ ἀμφίβολος, ἀλλ’ οἷα καὶ τοῦ Διονύσου. Ἐκείν, νεωτάτη, καὶ ἀπαλὴ τὴν γένυν, καὶ πύρρη τὰς κόμας, ὥς ἐπὶ κίτλος ἤρεψεν, ὅτε σμίλακος ἢ ἀμπέλου κλήμα, ἐπὶ αὐλὸς ἴσσις τις, ὅτε οἰσερός, ἱρρῶννυλο γὰρ ἐπ’ αὐτῶν, καὶ ἱρρῶννυν αὐτάς· ἱμαίνετο δὲ αὐτὸ τὸ μὴ μεῖλα Διονύσου μαίνεσθαι. (Icon. l. i. c. 18. p. 791. Ed. Olear.)

narch on this melancholy occasion is couched in those tender expressions of grief, which nature herself inspires : He dwells on such little, but affectionate, images, as are admirably calculated to excite sympathy : He complains of his destitute condition, bereaved in the evening of his life of his generous Protector, and recalls to his recollection the dutiful language of his lost Pentheus :

No more thy hand shall stroke this beard, no more
Embrace thy mother's father, nor thy voice
Address me thus : Who wrongs thy reverend age ?
Who dares dishonour thee ? who wrings thy heart
With rude offence ? Inform me, and this hand
Shall punish him, that injures thee, my father ³⁵.

This is the genuine voice of real sorrow, which does not condescend to borrow the parade of ostentatious declamation or the idle pomp of language :

Et Tragicus plerumque dolet sermone pedestri ³⁶.

Every Reader, who has a heart, alive to generous sympathy, must acquiesce with Aristotle, "that Euripides was the most tragical of all Poets ³⁷ ;" and he will cordially subscribe to the concurring testimony of Quintilian, "that though he had wonderful power in moving the other affections of the soul, yet his unrivalled superiority consisted in raising pity ³⁸." If we contemplate the catastrophe of this

³⁵ Potter. v. 1399.

³⁶ Hor. Art. Poet. v. 95.

³⁷ Καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται. (De Poet. c. 13.)

³⁸ In affectibus cum omnibus mirus, tum in iis, qui miseratione constant, facile præcipuus (Inst. Orat. l. 10. c. 1. vol. 1. p. 898. Ed. Burman.)

Drama, we may observe, that as the interesting event of the massacre of Pentheus is occasioned by Persons of the nearest consanguinity, it partakes of the finest quality, prescribed by Aristotle in his Poeticks³⁹, and already discussed in my Final Essay on the Ion⁴⁰: But as the murder of the Son by the Mother is not only intended, as in that Tragedy, but actually carried here into execution, it constitutes a different mode of dramatick action; and falls within the definition of that mentioned by the Græcian Critick, which includes "the completion of some terrible event without the knowledge of the subsisting connexion at the time, but accompanied with the subsequent discovery of it after the act⁴¹:" This dramatick mode of Aristotle, which is the second in the order of his scale, consisting in the whole of four⁴², claims, according to his judgment, the second place in the rank of excellence; "because, says he, there is nothing flagitious in it, and yet the discovery is of a striking nature⁴³:" It is inferior however in the standard of his respectable authority to the third mode in order, which is the first in his idea of excellence, or that, which corresponds to the Plot in the Ion, where the discovery

³⁹ "Όταν δ' ἐν ταῖς φιλίαις ἐγγίηται τὰ πάθη. (C. 14.) The learned Dacier asserts in his remark on this passage, En effet c'est un grand avantage que donne cette proximité du sang pour exciter la terreur & la compassion. (Rem. 8. sur le chap. 15. p. 222. Ed. 1692.)

⁴⁰ See p. 221.

⁴¹ "Ἔστι δὲ πρῶται μὲν, ἀγνοήσας δὲ πρῶται τὸ δεινόν, εἴθ' ὕστερον ἀναγνωρίσαι τῆς φιλίας. (De Poet. c. 14.)

⁴² "Ἡ γὰρ πρῶται ἀνάγκη, ἢ μή' καὶ εἰδότες, ἢ μὴ εἰδότες. (Id.)

⁴³ Βέλτιον δὲ τὸ ἀγνοήσας μὲν πρῶται, πρῶται δὲ ἀναγνωρίσαι· τό τε γὰρ μίσηται ὁ πρόσσις, καὶ ἡ ἀναγνώσις ἐκπληκτικόν. (Id.) This last sentence by mistake is erroneously applied to the third dramatick mode in my Final Essay on the Ion, (p. 222.)

of the consanguinity precedes the commission of the intended murder ⁴⁴ : But it is superior in his estimation to the other two remaining modes, or those, where the act is accomplished with the entire knowledge of the parties, as in the case of Medea, murdering her own children ; or where it is threatened only and not completed, as in the instance of Hæmon in the Antigone of Sophocles ⁴⁵.

To return to the immediate business of the Dialogue, Cadmus concludes his pathetick lamentation with a fine apophthegm of the most sacred tendency, which enjoins by a solemn appeal to the fate of Pentheus the Atheist (if such a Man exist) to believe in the Gods :

Εἰ δ' ἐστὶν ὅστις δαιμόνων ὑπερφρονεῖ,
Εἰς τὰδ' ἀθρήσας θάνατον, ἡγείσθω θεός ⁴⁶.

The Chorus also now condescends to compassionate the misery of this aged Monarch, though they maintain the

⁴⁴ Κράτιστον δὲ τὸ τελευταῖον· λίγω δὲ οἷον ἐν τῇ Κρισφόρῃ ἢ Μιρόπη μέλλει τὰν υἱὸν ἀποκτείνειν, ἀποκτείνει δὲ οὐ, &c. (Id.) See also my Final Essay on the Ion, p. 222.) The Reader, who is not able to understand the original chapter of Aristotle on the important doctrine of the dramatick modes of action, which is extremely interesting and deeply philosophical, may find it elegantly illustrated by the excellent comment of Monsieur Dacier, who thus explains it: Voici les quatre manieres :

1. Agir avec une entire connoissance, & achever ce qu'on a projeté,
2. Agir sans connoître, & reconnoître son crime quand il est commis.
3. Être sur le point d'agir sans connoître, & reconnoître avant que d'agir.
4. Agir avec une entière connoissance, & ne pas achever.

(Remarque, N^o 22 sur la Poet. d'Aristote, c. 15. p. 231. Ed. 1692.)

⁴⁵ Τάτων δὲ τὸ μὲν γινώσκοντα μελλῆσαι, καὶ μὴ πράξαι, χεῖριστεν· τό τε γὰρ μισερὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γὰρ· διόπερ ὁδὸς ποιεῖ ὁμοίως, εἰ μὴ ἀλιγάκις· αἶον, ἐν Ἀντιγόῃ τὸν Κρέοντα ὁ Αἴμων· τὸ γὰρ πράξαι δεύτερον. (Id.)

⁴⁶ V. 1325.

justice of the punishment, inflicted on his impious Grandson : This assertion is artfully calculated to support the general character of their morality, and also the particular dignity of their own profession in the Play, as Bacchanalian Votaries : And here the Drama might have concluded with the utmost advantage to the improved Spectator, as well as Reader, who would have remained impressed with an axiom of the first importance to the happiness of Man : But as Euripides finished the *Ion* with the machinery of Minerva, he here introduces Bacchus in his real character of the God to crown with his divine sanction the sacred Institution of his Orgies : I have already discussed the opinion of Aristotle on this important subject of dramattick machinery ; and therefore I shall here refer my Reader to the Final Essay on the *Ion*⁴⁷ : If the Introduction of the Deity in this Tragedy be tried by the Criterion, there established, we must admit, that Cadmus could not be informed of the future destiny of himself and Harmonia without the miraculous intervention of a Superior Being : Here therefore Dionusus delivers his necessary prophecy of those marvellous events, reserved for them in the romantick Legends of Pagan Mythology : These are considered by him, as constituting a part of the divine punishment for their neglect of his adoration, and consequently they contribute towards the great moral of the Drama : But the Reader may perhaps be surprized, that Cadmus and Agave, who have been represented as professed Votaries of Dionusus, should be included in this awful vengeance : This difficulty will vanish, if we recol-

⁴⁷ P. 219.

lest, that the worship and belief of Cadmus was not of a very sincere quality, since it was built on policy, and not on faith, on vanity, and not on conviction⁴⁸: And he acknowledges here to Bacchus, that he had offended him⁴⁹, though he ventures to remonstrate against the extreme severity of the sentence, and finely remarks, "that the Gods ought not to resemble Mortals in their wrath"⁵⁰:" The Fable is indeed founded on the vindictive revenge of Dionusus for the criminal insult, offered to himself and his Mother Semele by her Sisters, according to his declaration in the Prologus⁵¹: The frenzy therefore of Agave with the melancholy events attached to it should be considered as the divine punishment, occasioned by the resentment of the God, in order to honour his injured Parent⁵², and to vindicate his own Divinity⁵³: Hence the morality of the Drama is clearly vindicated under this full contemplation of it, according to the reigning principles of the Pagan Creed. The mutual and pathetick lamentation of the wretched Father and Daughter, embracing each other for the last time before their farewell separation, engages the remainder of the scene, until the Chorus closes the whole with a general remark on the uncertain events of Human Life: This choral apophthegm, which concludes also four other Tragedies⁵⁴ of Euripides, has this important defect, that it is too comprehensive in its terms, and does not immediately flow from

⁴⁸ V. 334 & 336. (See also (p. 515.) of this Essay.

⁴⁹ V. 1342.

⁵⁰ V. 1346.

⁵¹ V. 26, &c.

⁵² V. 41.

⁵³ V. 40.

⁵⁴ Alcestis, Medea, Andromache, & Helena.

this Drama any more than the apophthegm of the Ion, which I have already censured for the same cause in my Final Essay on that Play⁵⁵.

The analysis of the Bacchæ having been now regularly developed, it remains only to collect the several historical anecdotes, which are recorded of this Tragedy in Antiquity; and to mention the other Plays, which have been composed in other languages on the same subject. Now we learn from the Author of the Greek Argument, which is prefixed to the head of this Drama, "that the Fable was anticipated by Æschylus in his Pentheus, and that the name alone was changed by Euripides⁵⁶:" It is impossible to judge of the particular resemblance, which might have subsisted between the respective Plays of these Contemporary Tragedians, since a single line only of the Pentheus of Æschylus has descended to Posterity, which has been preserved by Galen⁵⁷: It does not follow, because the elder Bard had the casual advantage of precedence, that his junior Rival was much indebted to him; for the subject was equally open in common to both, as interwoven in the Fabulous Religion of Ancient Græce. In regard to another anecdote, we are informed by Bisetus, the

⁵⁵ See p. 241.

⁵⁶ Ἡ μυθοποιία αὐτῆς παρ' Αἰσχύλῳ ἐν Πενθεύῃ τὸ ὄνομα μόνον μεταπεποινηται Εὐριπίδῃ. (Argum. Bacch. p. 171. Ed. Barnes.) But, according to Vossius on Catullus, the Tragedy of the Bacchæ in some ancient Books was called Pentheus; and Pierſon in his Verilimilia asserts, that it is twice cited by Stobæus under this title in his Poetical Extracts: I am inclined however to think, that they are both mistaken in this assertion, as I shall shew in my Annotation on the Greek text of (V. 267.)

⁵⁷ De Morb. Epidem. l. 6. See also Æschyli Fragmenta, vol. 2. p. 643 & 880. Ed. De Pauw.

Scholiast of Aristophanes on his Frogs, that this Tragedy of the Bacchæ, the Iphigenia in Aulis, and the Alcæon, were introduced on the Stage by the Son of Euripides after the death of his Father⁵⁸: He cites for the authority of this assertion the *Διδασκαλίαι*, or the Dramatick Commentaries, without mentioning the name of the Composer of them: This was in all probability that treatise of Aristotle, so denominated, which is recorded in the catalogue of the works of that great and universal Genius by his Biographer, Diogenes Laertius⁵⁹: And we may collect from Harpocration⁶⁰, Suidas⁶¹, and the Scholiasts of Aristophanes⁶², that this Book of Aristotle contained an account of the Dramatick Authors, with the Titles, and Time of exhibition of the different Plays on the Athenian Theatre; and consequently it comprehended a complete History and Chronology of the Græcian Drama: If this invaluable record of Antiquity had not been lost, we should have been acquainted with many interesting anecdotes which are now buried in oblivion:

⁵⁸ Οὕτω δὲ καὶ αἱ Διδασκαλίαι φέρουσι· τελευταῖος Εὐριπίδου, τὸν υἱὸν αὐτοῦ διδάσκειναι ὁμνέμενος ἐν ᾧ καὶ Ἰφιγένειαν τὴν ἐν Αὐλίδι, Ἀλκαίωνα, Βάκχας. (On v: 67.)

⁵⁹ L. ζ. p. 120. Ed. Pearson. 1664.

⁶⁰ Διδασκαλος, ἰδίως διδασκαλὸς λέγεται τὰς ποιήσας τῶν διθυράμβων, ἢ τῶν πύμνων, ἢ τῶν τραγῳδιῶν.—ὅτι γὰρ ὁ Πάριος ποιητὴς, διδάσκων Ἀριστοτέλῃ ἐν ταῖς Διδασκαλαῖς. (Vox Διδασκαλος.)

⁶¹ Ἀριστοτέλης δ' ἐν Διδασκαλαῖς καὶ δράματός τις φέρεται ἐπιγραφεῖν, ὅντι σκῆψι. (Vox ὅντι σκῆψι.)

⁶² See the Passages, cited by the learned Casaubon in his Note on Athenæus (l. 6. c. 7.) who has illustrated this subject with his usual powers of erudition, and collected the account of all the Authors, who wrote on this subject; such as Dicæarchus, Callimachus, Eratosthenes, Carylus, Aristarchus, and Crates: So that it is by no means certain, that the Scholiast of Aristophanes referred to the *Διδασκαλαῖς* of Aristotle:

There still remains to be mentioned an historical fact, relative to this Tragedy of the Bacchæ, for which we are indebted to Ælian: He informs us, that Xenocles and Euripides contended, as Rivals, for the Dramatick Prize in the 91st Olympiad; and Xenocles, continues he, whoever he might be of this name, was the Conqueror in the Oedipus, Lycaon, Bacchæ, and Athamas, a Satyrick Piece ⁶³: After treating this event with sarcasm, he subjoins, "that the alternative must have happened, either that the Judges were stupid, illiterate, and incapable of a just decision, or that they were corrupted with bribery ⁶⁴:" This anecdote appears rather to militate with the other, last mentioned, and to imply, that Euripides himself was living at the representation of the Bacchæ, unless we understand the allusion of Ælian, as applied to the Son of our Poet, who introduced his Father's Piece on the stage, and had the same name with him, as Bisetius remarks on the passage in Aristophanes ⁶⁵: There were also other Plays on the Græcian Theatre of the same denomination with this Tragedy: For Athenæus cites a fragment from the Bacchæ of Antiphanes ⁶⁶, and two others from the Bacchæ of Lyfippus ⁶⁷: And both Suidas ⁶⁸ and Julius Pollux ⁶⁹ mention the Bacchæ of the latter: But we

⁶³ Κατὰ τὴν πρώτην καὶ ἐννεκστὴν Ὀλυμπιάδα, ἀνιηγνίσαντο ἀλλήλοισι Ξενοκλῆς καὶ Εὐριπίδης· καὶ πρῶτος γὰρ ἦν ἔκαστος. ὅς τις ποιεῖ ἕτερος ἐστίν, Οἰδίποδι, καὶ Λυκάωνι, καὶ Βάκχῳ, καὶ Ἀθημάδῳ Σατυρικῶ. (Var. Hist. l. 2. c. 8.)

⁶⁴ Τῶν δὲ τοῦτον τὸ ἔτερον, ἢ ἀλόγῳ ἦσαν οἱ τῆς ψήφου κύριοι, καὶ ἀμαθεῖς, καὶ πόρνοι καὶ ῥήτορες, ἢ ἄλλοι ὁμοίως. (Id.)

⁶⁵ Τὸν εἶναι αὐτὸν ὁμονόμῳ. (On Ranæ, v. 67.)

⁶⁶ L. 10. c. 11. p. 441. Ed. Casaub.

⁶⁷ L. 3. c. 35. p. 124, & l. 8. c. 7. p. 344. Id.

⁶⁸ Vox Αἰσιπποῦ.

⁶⁹ L. 7. c. 17. vol. 2. p. 743. Ed. Hemster.

may venture to pronounce, that these Dramas had no corresponding resemblance to the subject of the Tragedy of Euripides, since Antiphanes was a Writer of Comedy, as we are informed by Suidas⁷⁰, and Athenæus includes Lysippus among the Comick Authors, when he speaks of his Bacchæ⁷¹: Besides the internal evidence of the fragments themselves sufficiently proves the ludicrous nature of both these compositions.

If we trace the imitation of this Græcian Drama to the Roman Theatre, we shall there discover, that the Tragedian, Accius, composed a Play of this title, of which four lines are preserved by Macrobius⁷²: And Scaliger in his Conjectanea on Varro has collected several other passages of it from the old Grammarians, Nonius and Festus, which according to his assertion prove that it was translated from the Bacchæ of Euripides⁷³: But most of the lines, there cited by him, had before been included in the Fragments of the ancient Latin Poets, published by Henry Stephens⁷⁴, though not contrasted with the corresponding verses of the Græcian Poet, in which Scaliger has often indulged himself with too much latitude: I have not been able to discover, that any other Roman Tragedian adopted this subject, unless we admit the Agave of Statius on the authority of Juvenal:

Esurit, intactam Paridi nisi vendat Agaven⁷⁵.

⁷⁰ Vox Ἀντιφάνης.

⁷¹ L. 8. c. 7. Id.

⁷² Saturn: L. 6. c. 5. p. 554 & 555. Ed. Gronovius.

⁷³ Bacchas autem vertit ex Euripide Attius; & exempla, quæ subijciam, fidem facient (P. 87. Ed. 1585.)

⁷⁴ Frag. Poet. Ex Accio, Bacchis, p. 16. Ed. 1564.

⁷⁵ Sat. 7. v. 87.

It is however, I believe, uncertain, whether this Play was a real composition, or only designed, as a particular instance, to illustrate the general observation of the Satirist ⁷⁶.

We may easily conceive, that no Dramatick Poet of the Modern Languages would ever venture to introduce the fantastick subject of the Bacchæ on the Theatre in these later ages; because the Religion of Modern Europe revolts against the extravagant idea of so incredible a story, which was entirely supported on the fabulous basis of Pagan Theology: But this Tragedy of Euripides has been translated for the Modern Reader into Poetry by different Authors. The first of these was Coriolanus Martirani, who rendered into Latin Verse in the middle of the sixteenth Century the Bacchæ and five other Plays of our Poet, together with the Prometheus of Æschylus, and part of Aristophanes, and Homer: This Book was printed originally at Naples in 1556, according to De Bure ⁷⁷, and is very valuable and scarce: There was a second impression of the title page only in 1563, for he is of opinion, that this was not a new Edition of the whole work ⁷⁸: Since the preceding part of these Illustrations was finished,

⁷⁶ Scripsisse præterea tragoediam a nonnullis existimatur, idque Juvenalis innuere videtur. (Lilius Gyræ. de Poet. Hist. Dial. 4. p. 242. Ed. Jensonius.)

⁷⁷ Coriolani Martirani Tragoediæ VIII. scilicet Medea, Electra, Hippolytus, Bacchæ, Phœnissæ, Cyclops, Prometheus & Christus: Comœdiæ II. Plutus & Nubes; necnon Odyssæa, Lib. 12th. Batrachomyomachia & Argonautica. Neapoli, Janus Marius Simonetta Cremonensis, 1556. in 8vo. (N° 2904. Bell. Lett. tom. 1. p. 421.) See also Supplement de Gaignat, where the addition to the title is inserted of Cosentini, Episcopi Sancti Marci. (N° 1734. Bell. Lett. tom. 1. p. 437.)

⁷⁸ Ces Poësies sont fort rares & très recherchées des Curieux: Tous les Bibliographes, qui en ont parlé, se sont contentés d'en attester simplement la rareté,

finished, I have been able to procure this Poetical Version of Martirani with the last title: It appears from the Dedication of his Nephew, Martius Martiranus, that we are indebted to him for the publication, as his Uncle intended to commit it to the flames; but he availed himself of the opportunity of his absence, and by plundering his scrutoire rescued it from the most imminent danger of decay and oblivion ⁷⁹. The oldest Latin Version of Euripides was made by an Anonymous Author, under the assumed name of Dorotheus Camillus, and printed, according to Fabricius, at Basil in 1550 ⁸⁰; and consequently this preceded the publick translation of the Plays by Martirani; but his was antecedent to the next Latin Version of our Poet in prose by Stiblinus in 1562 ⁸¹, and by several years to that of Canter in 1597 ⁸²: It does not appear from any remark of any Editor or Commentator of Euripides, that this Book of Martirani was ever known or seen by them, nor does Fabricius mention it: I

rareté, sans entrer dans aucun autre détail plus particulier à leur égard. Quelques-uns d'entr'eux en ont annoncé une réimpression faite en 1563 dans la même Ville, & par le même Imprimeur; mais il y a tout lieu de croire que la différence ne consiste que dans les Intitulés qu'on aura pu renouveler. (Bibliog. Instruët. Bell. Lett. tom. 1. p. 421.)

⁷⁹ Quam viderem patrum meum non modo de suis poematis suppressendis, sed (quod longè crudelius est) de crenandis etiam cogitare, tanquam carmen pangere nefarium sit.—Nactus itaque patrum absentem ejus ut volui scrinia compilavi ejusque scripta (facinus miserandum) penè carie consumpta, quæ tantis oim vigiliis lucubrâti, in lucem edere & in manus hominum tradere deliberavi, quod tamen non fuit temerè faciendum, quin mihi de arâ aliquâ & clypeo prospicerem antea. (Ed. Neap. 1563)

⁸⁰ Latina prosâ XVIII Euripidis tragœdias primus vertit anonymus quidam sub ficto Dorothei Camilli nomine latens; fictum enim nomen esse discretè tradit Gesnerus in Bibliothecâ, p. 229. b. Lucem adspexit latina illa Dorothei versio Basil. 1550. 8. Francof. 1562. 8. (Bibliot. Græca, l. 2. c. 18.

p. 62.)

⁸¹ Id.

⁸² Id.

have read his *Bacchæ* with pleasure, and admire the poetical spirit, which animates the whole performance. : The principal defect of the Composition is a licentious indulgence of wanton deviation from the Original Text, not only in the Choral Odes, where whole Stanzas are omitted, but in other parts of the Drama, where several lines are mutilated⁸³: The metre too is not always chaste; but the Play is certainly written with enthusiasm, and has many beauties to intitle it to our estimation, as a precious reliet of that classical Age.

The next Poetical Translator lived in the same Century and Country : This was Cristoforo Guidiccioni, a Native of Lucca, and a Bishop in Corsica : This Prelate transplanted into Italian Verse the *Electra* of Sophocles with the *Bacchæ*, *Suppliants*, *Andromache*, and *Troades* of Euripides : Though he died in 1582, yet these plays were never published till the year 1747 at Lucca⁸⁴ by Domenico Felice Leonardi, with a dedication of them to the Marchese Maffei, and Memorials of his life with a portrait : The Manuscript was discovered at Rome in 1744, having been sold by a Widow, who became intitled to it by inheritance ; and it was authen-

⁸³ As in the following Iambick verses:

Tonante fatum, quæso quem? gentes mero.
(P. 63.)

Curfus citatos, alitum remigium.
(P. 72.)

Bacchanisque nodos crinium dissolvo.
(P. 75.)

⁸⁴ Tragedie trasportate dalla Greca nell Italiana Favella da Monsignor Christophoro Guidiccione Lucchese Vescovo d'Ajace in Corsica. Lucca, 1747.

ticated by the attestation of the Mother of Guidiccioni⁸⁵: This translation of the Bacchæ has transfused the original Spirit of the Græcian Poet, without suffering any degree of evaporation in its process into the Italian: I have therefore inserted some beautiful extracts from this enchanting version into this Final Essay, where we may discover the corresponding harmony both of sentiment and of language with Euripides: And I should have mentioned his respectable authority much oftner in my Illustrations, if I had not been unacquainted with the existence of his Work till near the completion of them: This book was published before the Italian Translation of the same Plays by the Padre Carmeli⁸⁶, who, compared with Guidiccioni, is equally devoid of poetical spirit, and of melodious versification: The knowledge indeed of this last Italian Editor and

⁸⁵ Un Codice si fatto capitò il 1744 in mano dell' Abate Michel Giuseppe Morei al presente degnissimo Custode Generale d'Arcadia, a cui fu venduto in Roma per conto d'un ignota Dama vedova, ultima erede di sua famiglia, la quale rigoroso divieto aveva dato di manifestarsi il suo nome essendosi solo potuto ricavare, che molti altri MSS. antichi di più di un secolo ella possedeva, venutale tempo fa con molti altri Libri da Genova: Di un tale acquisto fecene l'Abate Morei inteso il P. Alessandro Berti, sopra nominato, il quale esaminando il Codice medesimo vi ritrovò della Madre stessa di Monsignor Cristoforo, dopo l'Argomento della Tragedia che ha per titolo I Supplichevoli, un' attestazione, di proprio carattere della medesima formata, la quale faceva fede, esser queste tali Tragedie da essa lei possedute. (Id. p. 14.)

⁸⁶ In oggi il P. Carmeli Minore Osservante siasi accinto alla lodevole ardua impresa di tutte trasportare nel nostro Italiano Idioma quelle, che di Euripide sono sino a noi pervenute: Questa elegantissima Traduzione, che solo a nostra notizia arrivò da che la stampa delle presenti Tragedie aveva consumata la metà del suo corso, non ne comprende che sole tre, tra le quali non se ne trova alcuna di quelle, che da Monsignor Cristoforo tradotte presentiamo al Pubblico. (Id. p. 18.) The first Volume of Carmeli was printed at Padua in 1743 and the last in 1753.

Translator of the entire works of Euripides appears to me extremely superficial, and his prosaick version remarkably inharmonious for the musical Italian Language: His prefatory Discourses to the several Tragedies seldom convey any interesting or elegant information, where he is not indebted to the Pere Brumoy; and his Notes display to the learned Reader a miserable want of erudition, genius, and taste.

ANNOTATIONS ON THE GREEK TEXT.

Verse 11. Σηκόν.

This word may be rendered sepulchrum, or sacellum, since Hesychius¹ defines it τάφος, ναός: And Euripides has in his Phœnissæ,

Βρόμιος ἵνα γε σηκὸς
Ἄβατος ὄρεσι Μαιναῶν².

Here the Scholiast refers to the tomb of Semele on Mount Cithæron, and subjoins, that σηκὸς signifies a temple, and that the epithet, ἄβατος, alluded to the prohibition of access to the Uninitiated in the Mysteries of Bacchus³: The same epithet here occurs in the preceding line of the Bacchæ.

Verse 16. Ἐπέλθων.

It appears from the Verisimilia of Pierfon⁴, that Gregorius Nazianzenus⁵, citing these verses, has παρέλθων instead of ἐπέλθων: The former is better adapted to the context in the sense of transiens.

¹ Vox Σηκός.

² V. 1741.

³ Ὁ τάφος τῆς Σεμέλης, ὅπου ἐστὶν ἐν Κιθαιρῶν· σηκὸς δὲ ὁ ναός· ἄβατος δὲ δηλοῦται τοῖς βιβλίοις, τοῖς τὰ Διονυσιακὰ μὴ γινώσκουσι μυστήρια.

⁴ L. 1. c. 10. p. 122.

⁵ Christ. Pat. v. 1597.

Verse 35. Καὶ πᾶν τὸ θηλυ.

This and the following line were probably translated by Accius in this fragment of his *Bacchæ*, preserved by the Grammarian Nonius:

Deinde omnes stirpe cum inclytâ Cadmeide
Vagant matronæ percitatæ tumultu
Vecordivagâ infaniâ¹.

It is remarkable, that Scaliger should have overlooked this passage in his *Conjectanea* on Varro,, where he has compared the fragments of the *Bacchæ*, collected from Accius, with the corresponding lines in the Tragedy of Euripides, especially as the resemblance here is much more striking than in most of the instances produced by him.

Verse 124. Τῶδε.

The Oxford Editor proposes the abolition of this word on account of the metre; but it appears essential to the correspondence of the measure of the line of Antistrophe with that of the Strophe.

Verse 144. Συρίας δ' ὡς Μελίαν καπνός.

Thus Orpheus in the Hymn to Venus mentions

Εὐλῆαν Συρίης².

¹ See *Frag. Vet. Poet.* Ed. H. Stephens, 1563. p. 16. And also *Scriver. Collect. Vet. Frag.* Ed. 1620. p. 108 & *Voss. Not.* 142.

² P. 152. Ed. Eschen. 1539.

Verse 154. Τμήλῃς.

Thus Ovid, speaking of Bacchus, says,

Cumque choro meliore sui vineta Timoli
Paestolonque petit ¹.

Verse 175. Πρέσβυς.

Here the Cambridge Editor expresses his surprize, “that Tiresias should be represented old in the time of Cadmus; since the Poets, continues he, describe him, as living to the age of Eteocles and Polynices, which was subsequent at least by four generations:” But we may reply, that the express term of longevity of this aged Seer is not ascertained with precision in Ancient Mythology: For Tzetzes on ² Lycophron asserts, that some describe him, as living to nine generations, and others only to seven: Hyginus ³ corresponds to the last account, while Lucian ⁴ assigns to him six, and Agatharchides ⁵ five: According to Callimachus, Minerva prophesies, that Tiresias shall deliver many Oracles to Cadmus and his Descendents; and she bestows on him the gift of a very advanced age:

Πολλὰ δὲ Βοιωτοῖσι θεοπρόπτα, πολλὰ δὲ Κάδμῳ
Χρησά, καὶ μεγάλοις ὕστερα Λαεδακίδαις.
Δώσω καὶ μέγα βάλανρον, ὃ οἱ πόδας ἐς δέον ἄξῃ,
Δώσω καὶ βίον τεύχεα πολυχρόνιον ⁶.

¹ Met. l. 11. v. 87.

² Ἐπειδὴ φασιν αὐτὸν ζῆ γενεάς, ἄλλοι δὲ θ΄ ἀπὸ γὰρ Κάδμου ἦν, καὶ κατώτερον Ἐτιοκλῆος καὶ Πολυνείκεος. (Op. v. 682.)

³ Ut septem ætates viveret. Fab. 75.

⁴ Vol. 3. p. 210. Ed. Hemster.

⁵ De Mari rubro, l. 5.

⁶ Hymn. in Lav. Pall. v. 128.

Here

Here the Reader may consult the Notes of the learned Spanheim on the lines, where this subject is fully discussed.

Verse 188. Ἠδ' αὖ.

I have already proved in my Note ¹ on this line the right of Milton to the excellent amendment of this word into ἦδ' αὖ, which has been adopted by Barnes, as his own: This alteration has not only been adopted by Brunck, but also inserted in the text of the Edition of this Play, lately published by him in Germany; and it is very remarkable, that he also claims it, as his own, after expressing his astonishment, that it should have escaped the observation of learned Men ²: The fate of this reading therefore has been extremely singular.

Verse 267. Σὺ δ' εὐτροχον.

This and the following line is cited by Stobæus in his chapter on loquacity ³, yet without any reference in the original text to the Play of Euripides, from which they are taken: But his Latin Translator, Gefner, refers in the margin of his Edition to Euripides in Penthea ⁴, which only implies, that it occurs in Euripides against Pentheus: I am inclined however to think, that Pierfon in his Verisimilia was

¹ See N° 7. p. 335.

² Mirum est id non adsecutos fuisse Viros doctissimos.—Nostrâ emendatione nihil certius. (P. 395, 396. Ed. 178c.)

³ Serm. 37.

⁴ P. 215. Ed. Basil. 1549.

mised

missed by this circumstance, and erroneously considered it, as a reference of Stobæus himself to the Pentheus of Euripides: For he asserts, that this Tragedy of the Bacchæ is twice cited by him under this title; and I have not been able to discover any authority in the genuine text of Stobæus in support of this allegation⁵: The same error might probably deceive Isaac Vossius in his Commentary on Catullus, who declares that this Play is denominated Pentheus in some ancient books⁶: I have already observed in my Final Essay⁷, that the Author of the Greek Argument, prefixed to the head of this Drama, asserts, that the Fable of the Bacchæ was anticipated by Æschylus in his Pentheus, and that the name alone was changed by our Poet: We may therefore fairly infer, that the above-mentioned Commentators are mistaken; for neither of them cites his authority with sufficient precision to substantiate his assertion; and the Play is too often quoted under the title of Bacchæ by ancient Authors to admit any controversy about the title. I have just discovered, that this Tragedy of the Bacchæ was published with three others of Euripides by Brunck in the course of last year, and I perceive that the printed title of this play in his Edition is Πενθεὺς ἢ Βάκχαι⁸: But the learned Author produces no authority in his Notes in support of this innovation: I was not apprized of this publication, before the preceding part of these Illustrations was printed.

⁵ Pergamus ad Bacchas, quam Tragediam in antiquis libris Penthea appellari norat IC. Vossius ad Catullum, p. 221. Eodem nomine bis citatur a Stobæo in Florilegio. (Verisim. l. 1. c. 10. p. 120.)

⁶ Euripides in Bacchis, seu in Pentheo; sic enim in libris antiquis ista inscribitur tragœdia. (Ed. 1684. p. 221.)

⁷ P. 569.

⁸ P. 215.

Verse 278. Ὁ δ' ἦλθεν ἐπὶ τὰ νήϊα παλον.

Thus Nonnus,

Οὗτος ἀμαλλοτόκῃ Δημήτερι μένος ἔριζεν,
Ἀντίτυπον σασχέουσιν ἔχων ἔνδορον ὀπίρην¹.

Verse 299. Μαθητικὴν πολλὴν ἔχει.

Thus Strabo asserts, "that enthusiasm has a certain divine instinct, and approaches to the nature of prophecy²:" And Macrobius has the following remark on the oracular powers of Bacchus: Aristoteles, qui theologumena scripsit, Apollinem & Liberum Patrem unum eundemque Deum esse cum multis argumentis afferat, etiam apud Ligyreos ait in Thraciâ esse adytum Libero consecratum, ex quo redduntur oracula; sed in hoc adyto vaticinaturi plurimo mero sumpto, uti apud Clarium aquâ potatâ, effantur oracula.—Item Bæotii Parnasum montem Apollini sacratum esse memorantes simul tamen in eodem & oraculum Delphicum & speluncas Delphicas uni Deo consecratas volunt; unde & Apollini & Libero patri in eodem monte res divina celebratur³.

¹ Dionysiaca, l. 45. p. 766. Ed. Falken. 1569.

² Ὅτι ἐνθουσιασμός ἐστὶν εὐσυνία τινὰ θεῶν ἔχειν δοκεῖ, καὶ τῷ μαθητικῷ γένει πλησιάζειν. (L. 10. p. 717. Ed. 1707.)

³ L. 1. c. 18. p. 286. Ed. 1670.

Verse 307. Πηδῶντα σὺν πευκαῖσι.

The following translation of these lines by the Roman Tragedian, Accius, in his *Bacchæ*¹ is preserved by the Grammarian Nonius :

Lætum in Parnasso inter pinos tripudiantem in circulis
Ludere, atque tædis fulgere².

Verse 310. Δύναμιν ἀνθρώποις.

This line is cited by Dr. Musgrave in his *Exercitationes ad Euripidem*³, printed at Leyden in 1762, in support of the *figura Colophonia*, where the Dative Case is used, instead of the Genitive; but in his Oxford Edition of our Poet he proposes an alteration in order to avoid it without referring to his former opinion: We may therefore fairly conclude, that he had changed it; and I remember, that he informed me, just before his death, that where he took no notice of his former work, he had altered his sentiments on the subject.

Verse 314. Μὴ σωφρονεῖν.

The proposed alteration of Barnes of σωφρονεῖν might have been enforced by observing, that Bacchus applies in the sequel to himself this very epithet⁴: These lines are cited by Stobæus in his chapter on Temperance⁵.

¹ See Final Essay, p. 561.

² See Scalig. Conject. in Varron. p. 87. Ed. 1585.

³ L. 1. c. 7. p. 22.

⁴ V. 504.

⁵ Serm. 5. p. 63. Ed. 1549.

Verse 347. Θάκος τέσδ', ἵν' οἶνον σκοπεῖ.

Thus Callimachus makes Minerva prophesy the future knowledge of Tiresias in the Art of Divination by Birds :

Γνωσῆται δ' ὄρνιθας, ὅς αἴσιος, ἃ τε πέτονται
Ἥλιθα, καὶ ποίων ἐκ ἀγαθὰν πτέρυγες¹.

And thus Euripides in his Phœnissæ introduces him, alluding to his own augury by Birds in the consecrated *θάκοι* :

Οἰωνίσματα' ὄρνιθων μαθὼν
Θάκοισιν ἐν ἱεροῖσιν, ἔμεινέομαι².

The Scholiast on this line interprets *θάκοι*, a place at Thebes³; but the word is defined by Hesychius, as a general term for any feat.

Verse 355. Δέσμιον παρῑσάλλε.

Thus Pentheus in Ovid,

Ite citi, famulis hoc imperat, ite ducemque
Attrahite huc vincitum⁴.

¹ Hym. in Lav. Pall. v. 123.

² V. 847.

³ Αἱ δὲ θάκοι, τόπος Θήβης, ὅπου μαθητεύει ὁ Τυρρησίης.

θάκος· κάθιδρα, θρόνος. (Vox θάκος.)

⁴ Met. l. 3. v. 563.

Verse 370. Ὅσια.

I have proved in my Note ¹ on this line, that the Goddess of Piety is here invoked, and I have since had the pleasure to find, that the old Italian Translator of this Tragedy, Martirani, has rendered it, according to this idea, in his poetical Latin Version,

O dulcis Pietas Dea ².

Verse 385. Ἀρχαίων.

This and the two following lines are cited by Stobæus in his chapter on loquacity ¹; and the two verses, subsequent to those, are also cited by him in his chapter on tranquillity ².

Verse 395. Βραχὺς αἰών.

The old Commentator, Brodæus, has given the following explication of this and the two preceding lines; Suprà humani ingenjii captum pleraque scrutari (αὐτοσολία repetendum) ac suprà mortalium conditionem quid audere: Brevis porro est humanæ vitæ cursus ¹: Hence it appears, that his idea of the punctuation corresponded precisely to that, proposed by Mr. Tyrwhitt in the Note of Musgrave; and this interpretation throws an additional spirit over the whole sentence.

¹ N^o 13 from p. 352 to 359.

² Traged. Neap. 1563. p. 66.

² Sermo 36. p. 215. Ed. Basil. 1549.

² Sermo 56. p. 272. Id.

² In Eurip. Annot. p. 55.

Verse 417. Παῖς.

This word is circumflexed, as a monosyllable, in all the Editions of Euripides; but then the metre of this verse of the Antistrophe wants a syllable to correspond to that of the Strophe; This defect would be remedied, if we may resolve *παῖς* into two syllables, as used by Homer¹.

Verse 455. Οὐ πάλης ὕπο.

These words are satisfactorily explained by Brodæus non per luctam effusus, and he terms it cavillatio in Bacchi molitium¹: They are also illustrated in the following manner by Monsieur Dacier in his commentary on Horace; Car les longs cheveux, qui flotent sur tes epaules, ne sentent point du tout la lute ni les exercices de la guerre². The strange supposition of the Cambridge Editor, that an inference can be drawn from them in favour of the long hair of the ancient Wrestlers, is well refuted by the Italian Translator, Carmeli³, in his prefatory discourse on this Play.

Verse 457. Εἰς παραιοκνήν.

Dacier in his Commentary on Horace proposes to read in this line *ἐκ παραιοκνήης*; and he translates it, Tu as soin de blanchir ton teint avec tout l'art possible⁴.

¹ Il. 2. v. 609. & Il. 22. v. 499.

² In Eurip. Annot. p. 56.

³ Tom 7. p. 23 & 24.

⁴ Sur l'Ode 19. l. 2. v. 26.

² Sur l'Ode 19. l. 2. v. 26.

Verse 458. Οὐχ' ἥλιε βολαῖσιν, ἀλλ' ὑπὸ σκιάς.

Thus Euripides in the fragments of his Glaucus,

Θερμά γ' ἥλιε
Τοξεύματ' αἰνεῖν μὴ σκιαγραφεύμενος¹.

Verse 460. Λέξω ἔστις εἰ,

Thus Pentheus exclaims to Bacchus in Ovid ;

Ede tuum nomen nomenque parentum,
Et patriam².

Verse 493. Βόσρυχαν τεμῶ σέθεν.

Thus Pentheus menaces in Nonnus ;

Καὶ πωλοκάμης τμήξωμεν ἀκερσικόμης Διονύσῃ³.

Verse 498. Αὐτὸς.

The literal translation of this line by Horace proves αὐτὸς to be the genuine reading of Euripides in the Augustan age ;

Ipse Deus, simul atque volam, me solvet⁴.

And consequently it is a direct refutation of the unnecessary conjecture of Dr. Musgrave, that we ought to substitute αὐτίς, for he asserts that he cannot discover what emphasis αὐτὸς has.

¹ Ed. Barnes, p. 462. v. 103.

² Met. l. 3. v. 581.

³ Dionysiaca, l. 44. p. 755. Ed. Falken. 1569.

⁴ L. 1. Ep. 16. v. 78.

Verse 502. Σὺ δ' αἰσέσῃς αὐτὸς ὧν ἔκ εισορᾷς.

Thus Callimachus declares in his Hymn to Apollo ;

‘Ω’ πόλλων ἔ παντὶ φαείνῃσαι, ἀλλ’ ὃ τις ἐσθλός·
 ‘Ὅς μιν ἴδῃ, μέγας ἔτος· ὃς ἔκ ἴδε, λιτὸς ἐκείνους·
 ‘Ὅψόμεθ’, ὦ Ἐκάεργε, καὶ ἐσσόμεθ’ ἔπολε ληϊί’.

See the Notes of the learned Spanheim upon these lines.

Verse 527. Ἀρσενά τάνδε βαῖθι νηδύν.

Thus Nonnus uses this ridiculous expression ;

Ἀρσενί γαστρὶ λόχευε πατὴρ καὶ πότνια μήτηρ’.

Verse 576. Ἰῶ.

Here the Italian Translator, Guidiccioni, commences the division of the third Act with much more dramatick propriety than the Cambridge Editor of Euripides, or the other Italian Translator, Carmeli, who both begin it in a moment too interesting and abrupt to admit of any pause at (v. 604.)

Verse 578. Τίς ὁδός ;

This and the four following lines are supposed by Scaliger in his Conjectanea on Varro¹ with great latitude of criticism

¹ V. 11.

² P. 88. Ed. 1585.

³ Dionys. l. 1. v. 10.

to have been translated by Accius in a passage of his *Bacchæ*, preserved by Varro²:

Cho. Quis me jubilat?

Bacch. Vicinus tuus antiquus.

And he imagines with no less licentiousness of conjecture, that the following verses, which are cited by³ Macrobius from the *Bacchæ* of Accius, are a translation of the reply of the Chorus, contained in the lines of Euripides, immediately subsequent;

Cho. O Dionyse pater,

Optime vitifator,

O Semelâ genitus Evie.

But Macrobius has added another verse, omitted by Scaliger, which proves, that it has no connexion with the present passage:

Almaque curru noctivago Phœbe.

Verse 585, *ἔνοστι*.

The Oxford Editor has no authority in support of this word, as a verb, derived from *ἐνομι*, nor is the conjecture of Reiske more warranted, who offers to read *ἔναστι* derived from *ἐνομι*¹: Modern Criticks must not be indulged with the licentiousness of coining words in dead languages: The last Editor of this Play, Brunck, has inserted into the printed text, *ἔνοθι*², as if the Chorus addressed the Earth to shake; but this, as derived from *ἐνομι*, is liable to the same objection.

² Id. p. 58.

³ L. 6. c. 5.

¹ Ad. Eurip. Annot. p. 106.

² See p. 242 & 400. Ed. 1780.

Verse 592. Διαδρομα.

We have the authority of Nonnus in support of this word, as applied to the plain of Thebes, in opposition to the proposed διάτρομα of Milton :

Ἐπιπύλας δὲ πᾶσαν περιέδρομε Θήβης ¹.

Verse 625. Ἀχελῷον.

Thus Virgil uses the epithet, derived from this river, as a general term for water :

Poculaque inventis Acheloïa miscuit uvis ¹.

Verse 666. Θαυμάτων τε κρίσσουα.

The following line from the Bacchæ of Accius is supposed by Scaliger in his Conjectanea on Varro ¹ to have been translated from this passage :

Quod neque sat fingi neque satis dici potest
Pro magnitate ².

Verse 687. Ἡρηνωμένας.

The Latin Version of this word by Canter and Barnes is, incitatas amore marium ; but I much doubt, whether it can

¹ Dionysiaca, l. 44. p. 764. Ed. Falken. 1569.

² Georg. l. v. 9.

³ P. 87. Ed. 1585.

⁴ This is preserved by the Grammarian Nonius. See Scriverii Collect. Vet. Tragic. p. 107.

bear that sense, since H. Stephens in his Lexicon defines, ἄρρενός, by masculum reddo : I prefer therefore ἡρεμωμένους, inserted by Dr. Musgrave on the authority of two Manuscripts; and the last Editor, Brunck, has also followed him.

Verse 750. Ὑσίας τ' Ἐρυθραίς 9.

The Athenians, according to Herodotus¹, assigned the river Asopus and the territory of Hyfiæ, as a boundary for the Thebans against the Plataeans; and he observes in another place, that Mardonius extended his camp from the Erythæans by Hyfiæ² : These authorities in support of these places may be added to those of the Cambridge Editor.

Verse 765. Νήψαυλο.

This word is alleged by Dr. Musgrave in his Essays on Euripides³, as an authority in support of the omission of the Augment in the Attick Dialect : He takes no notice however of this circumstance in his Oxford Edition of our Poet; nor is it remarked by any other Commentator, except Brunck, who in a Note on another passage in his Edition of this Play² vindicates this usage, as I shall shew in a subsequent Annotation³.

¹ Tom. i. p. 547.

² Τὸν Ἀσωπὸν αὐτὸν ἐποιήσαντο ἔχειν Ὀηβαίοισι πρὸς Πλαταιάς εἶναι καὶ Ὑσίας. (L. 6. c. 108.)

³ Παρεῖναι δὲ αὐτῇ τὸ γεγάπιον, ἀρξάμενοι ἀπὸ Ἐρυθραίων πρὸς Ὑσίας. (L. 9. c. 15.)

¹ L. i. c. 2. p. 4.

² On v. 1127. p. 418. Ed. 1780.

³ On v. 1082.

Verse 786. Πείθη.

The confusion of the Speakers in the remainder of the printed Dialogue in this scene has been already demonstrated in my Note ¹ on this passage; where I have asserted, that the discovery was of a recent date, and have traced the æra of the several observations of the Commentators on this subject as far as I was then enabled to do from the sphere of my own information; But I have since discovered ², that the Italian Translator of this tragedy in the sixteenth century, Martirani ³, has annexed the title of Bacchus, instead of that of the Messenger, to his version of four lines ⁴, corresponding to those of the Original, in this scene, and to another instead of that of Pentheus ⁵: This testimony in favour of the derangement of the Speakers is far the most ancient, and proves the enlightened penetration of this accomplished Scholar in that early period of classical erudition; for I have already remarked, that no Editor or Commentator of our Poet discovered any inherent defect, antecedent to Pierſon ⁶ in 1752: The remark therefore of Brunck upon Joshua Barnes is certainly too severe, when he asserts, “that all who ever handled Euripides, except him, discovered this corrup-

¹ See N^o 27. p. 427.

² See Final Essay, p. 562.

³ P. 73. Ed. Neap. 1563.

⁴ V. 817. 819. 821. 823. Ed. Barnes.

⁵ V. 816. (Id.) Here however he is certainly mistaken, for this verse must be in the mouth of Pentheus,

Ἄλλ' ἰμφανῶς· καλῶς γὰρ ἐξίπτας τάδε.

But Martirani blends this and the subsequent line together in his version;

Recte hic monet, tibi que (ſis hoſtis licet)

Præibimus, quum tempus eſt iter aggredi.

⁶ See p. 430.

tion :” This Editor has inserted the amendment of the Characters into the printed text of the Græcian Play.

Verse 821, Μή σε κτάνωσιν.

Thus Nonnus :

Φάρεα καλλεΐνας βασιλῆϊα τέτλαθι Πενθεύς
Θήλεα πέπλα φέρειν, ἃ γίγνεο Ξήλως Ἀγαυή,
Μὴ δέ σε Διηρεύοντα παραιΐξωσι γυναῖκες¹.

Verse 831. Πέπλοι ποδῆρες.

Thus Nonnus describes Pentheus, dressed in the flowing garb of a female Bacchanalian :

Μετ'ερχομένοιο δὲ Βάκχας
Ποικίλος ἰχνευτῆρι χίτων ἐπεσύρετο ταρσῶ².

Verse 852. Γέλῳα Θηβαίοις ὄφλειν.

This expression of the Græcians was literally translated by the Romans, as appears from Horace³.

¹ Præter Barnesii stuporem, hoc viderunt omnes, qui Euripidem tractarunt. (P. 411. Ed. 1780.)

² Dionysiaca, l. 46. p. 780. Ed. Falken. 1569.

³ Dionysiaca, l. 46. p. 781. Id.

⁴ Debes ludibrium. (L. 1. Od. 14. v. 16.)

Verse 880. Ὀρμαῖται μόλις.

The following lines from the fragments of the Antiope of our Poet present a striking resemblance to this passage :

Δίκα τοι δίκαι χρόνιος
Ἄλλ' ὅμως ὑποπεῖσθαι
σ' ἔλαθεν, ὅταν ἔχη
Τὴν ἀσέβη βροτῶν¹.

Verse Οὐ

889. Γὰρ κρείσσον πῶτε τῶν νόμων.

A maxim of the English Law bears a remarkable affinity to this sentiment : *Neminem oportet sapientiorem esse legibus*².

Verse 975. Λύσης.

This word is judiciously personified by Brunck, who observes, “ that this Goddess is introduced on the stage in the *Hercules Furens* of our Poet³.

Verse 1049. Ἦν δ' ἄγχις ἀμφίκημον ὕδασι διάβροχον.

Here Euripides represents the massacre of Pentheus to have happened in a valley, surrounded with precipices; but Ovid places it on a plain in the middle of Mount Cithæron:

¹ Ed. Barnes, p. 454. v. 34.

² Littleton Com. 97. b. and Phillip's Principles of Law, (p. 68.)

³ See his Note on v. 965. in his Edition, p. 416.

Monte ferè medio est, cingentibus ultima sylvis,
 Purus ab arboribus, spectabilis undique campus :
 Hic oculis illum cernentem sacra profanis
 Prima videt ¹.

According to the testimony of Strabo, "It was in the village of Scolus under Mount Cithæron, where Pentheus was reported to have been torn in pieces ² : " But Pausanias remarks, "that the particular part of Mount Cithæron, in which the destruction happened to Pentheus, was entirely unknown ³ : " This event is placed by Æschylus in his *Eumenides* near the Corycian Cave on Mount Parnassus ⁴ ; but the Scholiast on that passage observes, that the Poet in his *Xantriæ* fixed it on Mount Cithæron ⁵ : There is a tribrachys in the last foot of this Iambick Verse, which is unnoticed by any Editor or Commentator : This is denied by Hephæstion in his *Enchiridion* ⁶ and by his Scholiast on the passage ⁷, to be admissible in this metre, which receives only the Iambick and the Pyrrhick, according to their assertion, in the last place : The same observation is made by Heath in his chapter on the metre of the Greek Tragedians, prefixed to his

¹ Met. l. 3. v. 711.

² Σκώλος δ' ἐστὶ κώμη ὑπὸ τῷ Κιθαिरῶνι—καὶ τῇ Πενθία δι' ἐνθὺνδε καταγόμενον δὲ αὐθιῆσαι φασίν. (L. 9. p. 627. Ed. 1707.)

³ Καθότι δὲ τῷ Κιθαिरῶνι Πενθίῃ τῷ Ἐχίονος ἐγίνετο ἡ συμφορὰ, οἶδεν ἄνεις. (L. 9, c. 2. p. 714. Ed. Kuhn.)

⁴ V. 26.

⁵ Νῦν φησὶ ἐν Παργασσῇ εἶναι τὰ κατὰ Πενθίαν· ἐν δὲ ταῖς Ἑλλησίαις ἐν Κιθαिरῶνι.

⁶ Ὅτε μὲν ἐν ἀκατάληκτον ἴσιν, ἐπὶ τῆς τελευταίας τὸν ἱαμβὸν διχάσαι μόνον, ἢ τὸν πυρρίχιον διὰ τὴν ἀδιάφορον. (P. 15. Ed. Pauw. 1726.)

⁷ Ἐν δὲ τῇ ἰκτῇ, ἱαμβὸς ἢ πυρρίχιον· διὸ γὰρ αὐτὴν εἶπαι πᾶνως διούλλατον. (Id. p. 87.)

Commentary⁸; and yet he has passed over this line in silence: The only other instance of a similar measure, which occurs to my memory, either in Æschylus, Sophocles, or Euripides, is one in the Fragments of our Poet's Meleager:

Θύων ἀπαρχὰς ἐκ ἔθυσεν Ἀρτέμιδι⁹.

For in the following hemistick of an Iambick line in the Ion the vowels coalesce by synalœpha;

Πᾶ θεῶναι πόλιν¹⁰;

The harmony of the verse is entirely destroyed by the double tribrachys in the conclusion of this line of the Bacchæ.

Verse 1159. Εἰς ἐλάττην.

The gentle alteration of εἰς into ἐς, here proposed by Heath, rescues the Iambick Verse from the anapæst in the fourth place, and ought to be inserted in the printed text, though the Cambridge and Oxford Editors have retained the other defect: It appears however from an assertion of Barnes on a following verse of this Tragedy¹, that he was of opinion, the anapæst was admissible in this fourth foot of the Iambick Line; and Musgrave has written a chapter in vindication of this usage in his Essays on Euripides²: But in his Note on this passage in his Oxford Edition he proposes to adopt the

⁸ Sextam solus Iambus nisi forte & Pyrrichium accenseas propter syllabæ ultimæ ἀδιαφορίαν, (p. 7.)

⁹ Ed. Barnes, p. 481. v. 2. Heath in his Note on this passage proposes an alteration of Ἀρτέμιδι into Ἐνδία. (Not. in Tragœd. Græc. p. 172.)

¹⁰ V. 932.

¹ V. 1131.

² C. 1. p. 1.

alteration of Mr. Tyrwhitt into ἡ λᾶτῆν; for Pentheus, says he, did not wish to ascend both the eminence and the fir, but only either the one or the other³:" But why may not the sentence imply, that Pentheus ascended the eminence into the lofty pine?

"Οχθον δ' ἐπεμβὰς εἰς ἐλάτῃν ὑψαύχυνα.

This construction appears to me most natural.

Verse 1082. Σίγησε δ' αἰθῆρ.

This line is cited by Dr. Musgrave in his *Essays on Euripides*¹, printed at Leyden, as an authority, that the Argument is omitted by the Greek Tragedians; but he takes no notice of it in his Oxford Edition of our Poet; nor does any other Editor, or Commentator, observe it, except Brunck², who remarks in his publication of last year both this and the preceding instance, which has been already mentioned in this Play³; and in addition to these authorities of Musgrave, besides the word γυμνῆλο, which occurs in (V. 1123.) he has produced another example of κυκλᾶτο in (V. 1964) so that there are no less than four examples in this Tragedy of the Bacchæ, if they are not all corrupted, which militate against the received opinion of the Genius of the Attick Dialect.

¹ See his Note on (v. 1061.) This alteration of ἡ λᾶτῆν has been inserted into the text of this Play by the last Editor, Brunck.

² L. 1. c. 2. p. 5.

³ See his Note on v. 1123. of his Edition, p. 418.

⁴ See my Annotation on v. 765.

Verse 1089. ἔχεται.

The grammatical construction of this word would rather require *δρομήματα* than *δρομήμασιν* after it; and, according to the interpretation of Reiske¹ in the sense of ἔσται, it is extremely languid: Both Heath and Musgrave have recommended the alteration of ἥσσονα into ἥσσονες in the preceding line, and the last Editor, Brunck, has inserted this amendment into the printed text, in order to obviate this objection: But I propose, instead of ἔχεται, to substitute *τρέχουσαι*, which corresponds perfectly to the syntax, and is well adapted to the whole spirit of the sentence.

Verse 1168. ἔλαπα.

The frantick Agave may be here allowed to mistake the head of Pentheus for different animals at different intervals; and the very inconsistency of her ideas displays the disorder of her mind: I see therefore no reason, why this expression may not be rendered *bovem*, without straining it to imply the *juvenem leonem* of the Cambridge Editor, or asserting with the Oxford Editor, that it has no connexion in this sense with the present passage: Thus Agave in a following verse expressly terms Pentheus, *ὁ μόσχος*¹.

Verse 1175. Κατὰ Φόνευσέ ην.

The Commentator of Appian in his Note, printed in the Variorum Edition¹, proposes to insert the interrogative, τίς,

¹ Ad Eurip. Animad. p. 110.

² V. 1183.

³ Vol. 1. p. 262. Ed. 1670.

before

before καλεφόνευσε, according to the reading of Plutarch²; and he also recommends to unite this line with the two preceding words, τὶ Κιθαρίων, and the subsequent verse in the mouth of the Chorus: But I cannot approve this proposed alteration, because it destroys that beautiful conciseness and abrupt expression in the dialogue of Agave and the Chorus, which marks the present situation of the Speakers.

Verse 1190. Τὶ δ' ἐπαίνῳ.

This mode of reply by interrogation has been constantly adopted by the Chorus in answer to Agave through the whole scene: The unnecessary alteration therefore of Dr. Musgrave¹, which destroys this fine effect, ought to be rejected.

Verse 1208. Χωρίς τῆς Θυρῆς.

There is great ingenuity in the proposed amendment by Ruhnkenius of χωρίς τ' ἄλλης, mentioned in the Note of the Oxford Editor, but I can discover no absolute necessity for it; for χωρίς may be here used separately, as in a preceding verse of this Tragedy:

Καίται δὲ χωρίς σῶμα¹.

² See my Note N^o 36. on v. 1170. p. 463.

¹ See his Note on (V. 1192.) of his Edition.

² V. 1135.

And

And the favourite appellation of *Θηρὸς* has been twice applied before in this scene by Agave to Pentheus²: The original reading is also here rescued by the last Editor, Brunck³, from any innovation, and he refers to another passage, where *χαρὶς* is thus used by our Poet in his *Phœnissæ*⁴.

Verse 1231. Κομπάσαι πάρεσί σοι.

Thus Nonnus represents Agave, exulting in her victory,

Εἰμὶ τεῇ θυγατρὶ θεοκτόνος, εἰμὶ δὲ μήτηρ
Πενθέος ὀλβίοιο, τεῇ φιλότεκνος Ἀγαύη,
Τηλίκον ἔποτε θῆρα κατέκτανε σύγγονος Ἰνώ.
Οὐ κτάνειν Αὐτοσύνη, σὺ δὲ σύμβολα παίδος Ἀγαυῆς
Πῆξον ἀριστοπόνοιο τῆς προπαύουθι μελαΐθρης⁵.

Verse 1249. Ὡς δύσκολον.

This line is cited by Stobæus in his chapter on the censure of old Age⁶.

Verse 1267. Λαμπρότερος ἢ πρὶν καὶ διίπετέστερος.

This line is fantastically asserted by Scaliger in his *Conjectanea* on Varro⁷ to have been translated erroneously by Accius in his *Bacchæ* in the following manner:

Splendet sæpe: ast idem nimbis interdum nigret.

² V. 1181 & 1189.

³ See his Note on (V. 1199) of his Edition (p. 421.)

⁴ V. 1190.

⁵ *Dionysiaca*, l. 44. p. 752. Ed. Falken. 1569.

⁶ *Sermo* 115. p. 588. Ed. Basil. 1549.

⁷ P. 88. Ed. 1585.

Hic sanè excusari non potest, says the Critick, qui διιπε-
τέρερον pluviosum intellexerit, quòd Homero διιπετέες ποταμοί.
Nubigenas vertit Statius; cum hìc sit διανυγέρεος: Sed pro-
fectò veteres Poetæ non solum errare in vertendis Græcis fabu-
lis, sed & multâ licentiâ uti solebant, multum de suo addere.

Verse 1328. ὦ πατέρ.

The Italian Translator of the Bacchæ of Euripides into
Latin Verse in the 15th Century, Martirani, has arranged
his lines in the opening of this scene in the following
manner:

Bacc. O Cadme cernis exitum qualem Deus
Dat impiis? *Cad.* O parce, Bacche, sat premis.

Bacc. Vobis ego ipse nempe ludibrio habitus.

Cad. Non numen iram, qualis est hominum, addecet.

Bacc. Diu hæc, diu Saturnius sic annuit:
Idemque tete ab urbe, quam condis, fugat:
Agrique lapsâ ætate barbarici accola
Futurus es: Quam Marte progeneratam obtines,
Draco Dracænâ præditam ingenio effero
Græcas ad aras & sepulchra deferēs:
Urbesque multas flammâ & excidio ultimo
Delebis acie & maximis cōhortibus:
Apollinis responsa quum flammis cadent,
Virum resumes: turbine Harmoniam nigro
Gradivus aurâ investus eripiet pater;
Nemusque Cadmum denique Elysium manet¹.

¹ P. 89. Ed. Neap. 1563.

The transposition of these verses has suggested to me the idea of remedying by a new arrangement of the Greek Text the supposed chasm, which I have shewn in its present form to be probably inherent in it ²: On the entry of Bacchus, as a God in his own divine figure, he thus addresses Cadmus:

ὦ πάτερ, ὄρῃς γὰρ τὰ μὲ ὅσω μελεσράφη ³.

Here I imagine, that he is immediately interrupted by Cadmus, who struck with the idea of the sacred presence, the recollection of his own guilt, and the misfortunes introduced into his family, exclaims,

Διόνυσε, λησσύμεσθαί σ', ἡδίκηκα μὲν ⁴.

Hence the Dialogue proceeds, according to the printed order, for five succeeding lines between Dionysus and Cadmus, concluding with this verse in the mouth of the former:

Πάλαι τὰδε Ζεὺς οὐμὸς ἐπένευσεν παλῆρ ⁵.

This declaration naturally announces the solemn prophecy, which follows:

Ἐκθρηιωθεῖς ὄφερος ἀλλάξει τύπον ⁶.

² See my Note N^o 38 on v. 1330. p. 470. The German Editor, Brunck, has printed this scene with a chasm in his Edition of this Play, published last year; and he observes "that a page was erased from the original Manuscript, imported into Italy from Græce;" but as he does not produce any authority for this assertion I apprehend that it is founded only on conjecture (See his Note on V. 1319. p. 424.)

³ I can discover no necessity, why this verse must be assigned to Agave, according to the assertion of Mr. Tyrwhitt and Brunck, for Bacchus may be allowed to use the appellation of *πάτερ* to Cadmus.

⁴ V. 1342.

⁵ V. 1347.

⁶ V. 1329.

And thus the God continues to the end of his speech to relate the future history of Cadmus and Harmonia without that unnatural and abrupt mode of delivery, which disgraces the present form: The context after this easily connects with the speech of Agave⁷, and it is followed by that of Cadmus, according to the Greek Text, as arranged in the printed Editions.

⁷ V. 1348.

C O N T E N T S
 OF
 T H E E S S A Y S
 ON
 T H E I O N A N D B A C C H Æ,

I . O N.
 P R E L I M I N A R Y E S S A Y,

ORIGIN of the Pagan Gods from deified Mortals;
 Causes of their supposed gallantry on earth: Creusa,
 mistress of Apollo: Her genealogy: History of Erichthonius:
 Consignment of the infant by Minerva to the Daughters of
 Cecrops and Agraulos: Their violation of her injunction and
 consequent punishment: Origin of the tutelary serpents at
 Athens: Figures of Minerva, Guardian of the City: History
 of Erechtheus: Patriotick sacrifice of his virgin Daughter:
 Tragedy

Tragedy of Euripides on this subject : Encomium of it by the Orator Lycurgus : His account of this event : Anger of Neptune and death of Erechtheus : Veneration paid to his memory by the Athenians : Honourable appellation of Πάρθενοι, or "The Virgins," annexed to his Daughters : History of Creusa : Her connexion with Apollo : Birth and Exposure of her illegitimate Infant in the Cave of Macrai : Græcian Custom of abandoning Children : Pledges attached to Ion by his Mother Creusa : Policy and Superstition of this ceremony : History of Ion : His employment in the temple of Apollo at Delphi, as the Νεώνκος : Outline of the person and character of the dramatick Ion. History of Xuthus : His marriage with Creusa : Law of Athens on the intermarriage of Citizens with Strangers : Disqualification annexed to their Children : Journey of Creusa and Xuthus to consult the Oracle of Delphi on their want of issue : Ancient Custom of comparing the responses of different Oracles : Visit of Xuthus to the Cave of Trophonius : Historical instances from Herodotus and Plutarch, illustrating these customs. Consideration of the Temple of Delphi under the respective heads of Scite, Ornaments, Votaries, Priestests, Subordinate Prophets, Oracular Responses : Fabulous Opinion of the situation of Delphi, as the Navel of the Earth : Historical Evidence on its real scite from Strabo, Pausanias, Justin, Heliodorus, and Sir George Wheler. Summits of the Mountain Parnassus : Modern testimony of Sir George Wheler on Mount Parnassus and the Fountain Castalia : Custom of bathing in the consecrated Stream : Ornaments, Riches, and Offerings of the Delphick Temple. Votaries and Time of consulting the

Oracular shrine : Policy of stated days for this purpose : Historical anecdote on this subject, relating to Alexander, from Plutarch : Opinion of Fontenelle on this ceremony. Preliminary donations for approaching the altar : Sentiment of Plutarch on the sacrifices at Delphi : Customs on approaching the shrine : History of the consecrated Priestess or Pythia : Election to this office by lot : Conduct of Echecrates the Thessalian towards the Oracular Virgin : Law of Delphi in consequence of this event : Appointment of Women, advanced in years, to the office of Priestesses : Attitude of the Pythia on the hallowed tripod : Importance of this circumstance deduced from an historical anecdote, related by Diodorus Siculus. Historical Evidence on the oracular cave and holy vapour arising from the Earth : Philosophical cause of the supposed inspiration : Enthusiasm of the Pythia : Comparison of Longinus derived from this subject : Historical Evidence on the Poetry of the Ancient Oracles : Opinion of Cicero on the degeneracy of the Oracle of Delphi : Problem of Plutarch on the cessation of the poetical responses of the Pythia : Obscurity of the Delphick Oracles : Title of Loxias applied to Apollo : Institution of the subordinate Prophets : Their election by lot : Testimony of Plutarch and Strabo in regard to their poetical talents : Assertion of Boileau on this subject : Comparison of the ancient Prophetesses with the modern Improvisatrici of Italy : Superiority of the latter over the former illustrated by the example and historical anecdotes of the Florentine Camilla. Oracles of Delphi determined by lot : Apophthegm of Heraclitus, preserved in Plutarch, on the substance of them : Ænigma of the response in the
Drama :

Drama: Historical Evidence from Herodotus, Cicero, and Fontenelle, on the imposition of the ancient Oracles: Evidence of the collusion of the Oracle in the Drama: Veneration of the Oracle of Delphi among the Ancients from the veracity of its responses, deduced from the testimony of Cicero, Strabo, and Plutarch: Contrast of its present situation from the description of Milton and Sir George Wheler. Allegorical conclusion.

I O N.

F I N A L E S S A Y.

PROLOGUS of a Græcian Drama, as defined by Aristotle and Aristophanes: Its difference from a Modern Prologue: Management of Æschylus and Sophocles in the Prologus: Innovation of the Preliminary Speaker introduced by Euripides, as proved from historical evidence: Defect of this invention illustrated in the Prologus of the Ion, and on the general principles of the constitution of the Drama: Opinion of Antiquity on the Prologus of Euripides, collected from the testimony of Aristophanes: Apology for the Poet in mitigation, though not exculpation, of the charge. Objection to the Plot, as founded on the improbable supposition, that Ion had no name till the age of manhood: Fair

opportunity of avoiding this circumstance from the privilege, inherent in the Father by the Athenian Law, of naming originally and altering afterwards at pleasure the appellation of the Infant. Another objection to the Plot from the discovery in the middle of the Play by Creusa of her connexion with Apollo to the Tutor and Chorus : Anticipation of the catastrophe in this instance inartificial : Violation of the decorum of female Modesty : Contrast of Ovid on this subject in the confession of Lucretia. Another objection to the Plot from the prolixity of the narrative of the Domestick of Creusa to the Chorus in his account of the discovery of the intended poison at the banquet : Violation of dramattick propriety in this instance, and of the precept in Horace. Another objection to the Plot from the introduction of Machinery in the Drama : Opinion of Aristotle on this subject, and application of it to the instance of Mercury and Minerva in the Ion : Observation of Monsieur Dacier on the conduct of Euripides in his Machinery : Consideration of the principal beauties of the Plot : Its catastrophe examined by the judgement of Aristotle on the modes of dramattick action : Peculiar happiness in the subject of the Ion illustrated by Monsieur Dacier in his Remarks on the Poetics of Aristotle : Comparison of the event of this Drama with that of other corresponding Tragedies, admired by Aristotle : Beautiful effect in the conclusion on the discovery of Ion by Creusa at the altar : Examination of the ἀναγνώσις, or remembrance, by the standard of the rules of Aristotle, and its excellence, as producing the περιπέτεια, or the revolution of fortune demonstrated : Its connexion with probability. Consideration on the Characters of the Drama.

Analysis

Analysis of the religious, virtuous, amiable, and tender qualities in the young Ion : Criticism on the injustice of the epithet of " vindicatif," annexed to the character of Ion by the Pere Brumoy : Vindication of his conduct towards Creusa : His humanity and religion illustrated. Opinion of Aristotle on the proper objects for dramatick Characters : Contrast of the sentiment of Monsieur Dacier with that of Brumoy on the character of Ion, and observation of the former on the tragick qualities of Euripides : Knowledge of Ion in History and Policy beyond his years considered as a dramatick defect in violation of the precept of Aristotle and Horace in regard to the manners. Character of Creusa, Queen of Athens : Modern Objections to her on the principles of Religion and Humanity : Right of ancient Poets to be tried by the contemporary Laws and Customs of their own Age : Contemplation of Creusa according to the ideas of the Pagan creed : Her fault in her connexion with the God involuntary, and the exposure of her Infant conformable to the manners of Times : Artful conduct of Euripides in representing Creusa interesting and pathetick even to the Modern Reader : Strokes of natural pathos in her Character : Opinion of Monsieur Dacier on the tender qualities possessed by Euripides. Character of the Chorus illustrated from the analysis of the Choral Songs : Conformity of their sentiments in the first Choral Song with the language of the Psalmist in regard to the happiness arising from a numerous progeny : Parallel passage on this subject from a fragment in the Danae of our Poet translated by the Author in imitation of the stile of Milton : Second Choral Song : Objection to the discovery of the secret of Xuthus

by the Chorus to Creusa in violation of the rule of Horace prescribing to their character a religious taciturnity : Propriety of this essential ingredient : Apology for Euripides in the infringement of this precept. Third Choral Song : Instance of a false assertion in the Chorus unnoticed by the Commentators : Criticism on their immoral assent to the intended murder of Ion and their invocation of Proserpine to aid the design. Characters of Xuthus and the Tutor. Sentiments of the Characters in the Drama : Instances of defects in the equivocal interpretation of the oracular words : Censure of the sanction of Minerva to the fraud of the Oracle : Humorous remark of Brumoy : Fair opportunity in the Poet to have contrived a set of words in conformity to the character of the Loxias Apollo : Censure of the vindication by the Goddess Minerva of the gallantry of Apollo : Defects in the final apophthegm of the Chorus. Language of the Drama : Danger of Criticism on this subject : Analysis of an expression, and its confusion of metaphor illustrated by other examples from Æschylus and Milton : Censure of another expression, as approaching to comick levity : Comparison of it with a passage in Milton, and the judgment of Addison on that line : Opinion of Aristotle on the number and nature of the subjects proper for Tragedies. Evidence of the Ion of Sophocles, and of the Ion of Eubulus on the Græcian stage : Evidence of the Ion of Accius on the Roman stage : No complete Tragedy on this subject on the French Theatre : Correspondence of the character of Joas in the *Athalie* of Racine with that of Ion : Opera of Gioas by Apostolo Zeno and Metastasio on the Italian stage : Tragedy of Creusa on
the

the English Theatre by Whitehead founded on the Ion of Euripides : Analysis of his Plot and variations in it from the Græcian Original : General comparison of these Dramas.

B A C C H Æ.

P R E L I M I N A R Y E S S A Y.

INTRODUCTION of the worship of Bacchus from Asia into Europe. Parentage of the Theban or Græcian Bacchus : Story of Jupiter and Semele : Fabulous account of the birth of Bacchus : Solution of the ænigma by Euripides, Diodorus Siculus, and other Authors. Person of the Græcian Bacchus the ancient model of delicate beauty : Description of a statue of him by Praxiteles from Callistratus : Singular appendage of the antlers on the forehead of Bacchus discussed : Historical evidence from Diodorus Siculus, Plutarch, Porphyry, Philostratus, and Albricus, that he was thus represented by the ancient Painters and Sculptors in answer to the remark of the Author of Polymetis. Instances of ancient statues and medals, inserted in Montfaucon and Spanheim, which display this appendage of Bacchus. Character of this Pagan God, as a Warrior, Prophet, and Benefactor of Mankind : General veneration of him

him by the Ancients, as the Inventor of wine and other liquors. Origin of the Heathen Divinities derived from human gratitude. Historical account of the Institution of the Orgies: Time of their performance: Prohibition of revealing them: Original idea of their purifying effect on the human mind: Doctrine of the immortality of the Soul conveyed in them: Exclusion of the Impious from the participation of them: Degeneracy of these Pagan Rites into licentiousness: Abolition of them by Diagondas the Theban, according to the testimony of Cicero: Discovery of their enormities at Rome, as related by Livy in the story of *Æbutius* and *Hispa-la Fecenia*: Publick emblems of these Orgies, Ejaculation and Musical Instruments: Political use derived from the clangor of these Bacchick Rites: Ceremony of the Dance an essential ingredient: Historical instances of the performance of this exercise, as an act of religion: Extravagance of the Bacchick Dance. Account of the Votaries of *Dionusus*: Satyrs represented as Attendants: Peculiar attachment of the Women to these favourite Orgies: Muses reported by *Diodorus Siculus* to have travelled in company with *Bacchus*. Real motives of the promiscuous assemblage of the different sexes developed on the abolition of the Roman *Bacchanalia*: Romantick Customs of the Female Votaries: Savageness of their food: Their characteristical Frenzy proverbial among the Ancients: Superior Enthusiasm of the Female Sex, as collected from the History of Superstition, and illustrated by a modern instance, which happened at *Naples*. Drefs of *Bacchus* and his Votaries: *Mitra*: Chaplet of Ivy and other trees: Crown of serpents, and origin of this fantastick appendage:

pendage: Dishevelled locks and flowing robes: Nebris or vestment from the skin of the Fawn: Thyrsus or consecrated spear: *Νάρθηξ* or Cane, and origin of the use of this instrument or Bacchick wand, with the historical account of its quality of preserving fire within it, as illustrated by Tournefort in his description of a plant in the Island Skinofa; Græcian Proverb derived from this Narthex: Consideration on the reason, why it is not oftener discovered in the ancient statues of Bacchus and his Votaries: Silence of Montfaucon in regard to this wand, and conjecture on the cause of it: Appendage of the Torch employed in these Rites: Title of *Λαμπτήρ*, applied to the God, and that of *Λαμπτήρεια* to the Festival in honour of him. This Pagan Institution a favourite subject of Ancient Poetry among the Græcians and Romans.

B A C C H Æ.

F I N A L E S S A Y.

ANALYSIS of the Prologus: Comparison of it with that of the Ion: Criticism of Strabo in regard to the violation of Geography by Euripides in the opening of this Drama considered and illustrated. Analysis of the first Choral Ode: Remarkable instance of an analogy to Oriental Language in the mode of expression: Collateral passages from Ovid and Nonnus.

Nonnus. Consideration on the conduct of Tiresias and Cadmus, as Bacchanalian Votaries : Vindication of their Dance from the imputation of Brumoy, charging it with a comick effect : Testimony of Demosthenes in favour of the sacred solemnity of the Dance in honour of Dionusus : Conjecture of Brumoy, that the Tragedy of the Bacchæ was composed for a festival of the God : Inference drawn from this argument against his other supposition, that this scene exhibited a ludicrous spectacle : Romantick Opinion of Brumoy, that the Bacchæ resembled the Satyrical Drama of the Græcians, refuted by Carmeli. Character and Conduct of Pentheus in his opposition to the divinity of Bacchus vindicated on the present evidence : Remarkable error in the Latin Versions of the Editors, and in the Italian Translators, on the construction of a line : Consequence resulting from it to the œconomy of the Drama. Consideration on the deportment of Pentheus towards Tiresias and Cadmus : Analysis of their arguments in support of Dionusus. Resentment of Pentheus against the Lydian Stranger : Art of the Poet in regard to an assertion of Tiresias. Objection of Brumoy and reply of Carmeli on the silence of Pentheus towards the Chorus in this scene : Additional arguments in vindication of the Poet derived from the constitution of the Chorus on the Græcian Stage : Analysis of the Choral Ode. Sarcastick Observations of Brumoy and Carmeli on the Pagan Immorality of the Drama refuted. Miracles, concerning the release of the Female Bacchanalians from imprisonment, contrasted with those of Holy Writ corresponding to them. Imperious conduct of Pentheus towards the Lydian Youth : Divine deportment

portment of the disguised Bacchus: His noble reply to the menace of the Monarch: Its resemblance to that of the three Servants of the most High God to King Nebuchadnezzar: Real sense of Euripides rescued from the Epicurean interpretation of Horace, and proved to be founded on Religion. Analysis of the Choral Ode: Divine symbols of the manifestation of the Deity: Corresponding Allusions in Holy Writ and in Æschylus: Other Miracles in the Palace of Pentheus: Conjecture on an oversight of Euripides in the expression of a particular line. Contemplation of the Character of Pentheus on the present evidence: Arrival and intelligence of the Messenger from Mount Cithæron: Description of the conduct, dress, and innocent miracles of the Female Bacchanalians: Conformity of the latter with Holy Writ: Consideration of the opinion of Dacier and other Authors, that Moses was shadowed under the character of Bacchus: Inference in favour of this supposition from the evidence of Euripides in this Play: Other Miracles of the Female Votaries, related by the Messenger: Picture of Bacchanalian Frenzy, as displayed against the Brute Creation: Proof of the sublime Genius of Euripides: Moral object of the Poet in the description of this terrible scene. Severe criticism of Brumoy on the morality of the *Bacchæ* censured: His opinion of the resemblance of this Tragedy with the Modern Opera discussed: Sentiment of Rousseau on this subject from his *Dictionnaire de Musique*: Fortitude and Religion of the Chorus: Indignation of Pentheus: His infatuation of mind inflicted by the God: Prophecy of Bacchus in regard to the massacre of the King censured, as an anticipation of the

the catastrophe. Analysis of the Choral Ode. Consideration on the spectacle of Pentheus, travestied into a Female Bacchanalian: Vindication of Euripides from the imputation of Tragi-comedy: Opinion of Dr. Musgrave and Brumoy on this subject: Veneration of the Fable in the Pagan Creed: No comick effect produced on the Athenian Theatre by the object of Madness: Illustration of this assertion by a recent instance on the English Stage: Philosophical opinion of Addison on this subject: Comparison of the Edgar of Shakespeare with the Pentheus of Euripides in regard to frenzy, dress, and language: Fantastick expressions of the former, contrasted with the sublime sentiments of the latter: Imitation of the imagery of the Græcian Tragedian by Virgil and Nonnus: Criticism of Brumoy on the ludicrous extravagance of an expression in the Play censured: Its idea softened by Nonnus: Objections to this scene of the Bacchæ, as violating the spirit of a dramattick rule of Horace in the debasement of the character and language of a Personage of superior distinction: Illustration of this defect in the present deportment of Pentheus and Bacchus, Analysis of the Choral Ode. Arrival of the Messenger and description of the events on Mount Cithæron: Additional Miracles: Fall of Pentheus: Picture of Philostratus on this subject: Instance of the pathos in Euripides: Image of Agave: Massacre of Pentheus: Choral Ode. Exhibition of the spectacle of the frantick Agave: Illustration of the remark of Longinus on the power of Euripides in representing Madness: Sentiments and Language of Agave. Entry of Cadmus with the royal body of Pentheus: Censure of the dramattick barbarity of
this

this scene : Its violation of the rule of Horacæ in regard to decorum : Aggravation of this savage spectacle by Seneca in his Hippolytus : Alleviation of it from the sacred regard of the Græcians and Romans to the rites of sepulture : Comparison of Euripides and Seneca with Shakspeare in his Titus Andronicus : Modern instance from Metastasio of a similar exhibition. Language of Agave and Cadmus : Conduct of the Poet in representing the gradual recovery of her senses : Fine description of Philostratus in his picture of Pentheus : Lamentation of Cadmus : Language of genuine sorrow. Pathos of Euripides, according to the opinion of Aristotle and Longinus. Catastrophe of the Play considered in regard to the dramattick mode of Action, as estimated by the judgment of Aristotle in his Poetics : Comparison of it with the other modes. Apophthegm of Cadmus. Machinery of Bacchus : Necessity of it towards the moral of the Drama : Consideration on the punishment of Cadmus and Agave : Revenge of Dionusus the foundation of the Plot : Vindication of the morality of the Drama on the principles of Paganism. Farewell lamentation of Cadmus and Agave. Final Apophthegm of the Chorus censured as too general. Historical Anecdotes of this Tragedy. Pentheus of Æschylus : Its remains, and comparison of it with the Bacchæ of Euripides : Testimony of the Scholiast Bisetius, in regard to the representation of the Bacchæ after the death of Euripides : Account of the *Διδασκαλία*, or Dramattick Commentaries of Aristotle. Anecdote from Ælian of the contention between Xenocles and Euripides, as Rivals, in the exhibition of the Bacchæ : Victory of the former over the latter : Resentment

of Ælian in his expression on this subject : Reconciliation of this Anecdote with the former testimony of Bisetus : Bacchæ of Antiphanes and Lysippus on the Græcian Theatre : Historical evidence, that these Plays were Comedies : Plays on the Roman Theatre, corresponding in subject : Bacchæ of Accius : Evidence of the fragments preserved : Opinion of Scaliger, that this Tragedy was translated from Euripides : Agave of Statius, mentioned by Juvenal : Uncertainty, whether this was a real composition : No modern Play on this subject introduced on the stage, and reason assigned for it. Modern Poetical Translations of the Bacchæ of Euripides : 1. By Coriolanus Martirani into Latin Verse in the middle of the 16th Century : Account of the publication of this book from De Bure : Anecdotes derived from the dedication of it by his Nephew Martius Martirani : Æra of this translation, compared with the Latin Versions of Euripides in Prose by Dorotheus Camillus, Stiblinus, and Canter, as their dates are mentioned by Fabricius : Character of the Bacchæ of Martirani, with its beauties and defects. 2. By Cristoforo Guidicioni into Italian Verse, towards the end of the 16th Century : History of the publication of this book in 1747. Character and Superiority of this Translation beyond that of Carmeli : Criticism on this last Italian Translator of Euripides.

C O N T E N T S
OF
T H E N O T E S
ON
T H E I O N.

N° 1.

On the origin of the Fable of Atlas. p. 29

N° 2.

On the situation of the Cave of Macrai, with respect to the territory of Attica. p. 30

N° 3.

On the title of the Cave of Macrai, and geographical description of it from Pausanias and Wheler. p. 32

N° 4.

On the Book of Euripides, which belonged to Milton, and the comparison in his Latin Poems derived from the Character of Ion. p. 34

N° 5.

On the chariot and horses of the Sun, p. 35

N^o 6.

On the historical evidence of the flight of Swans, and on the ancient opinion, that their musical quality was derived from the wings and not the voice. p. 38

N^o 7.

On the ancient and modern testimony in support of the melody of the Swan, contrasted with the evidence of the contrary opinion. p. 43

N^o 8.

On the title of Agueus, or the Vestibulary God, applied to Apollo. p. 75

N^o 9.

On the Minerva Pronæa, or the Vestibulary Goddess at Delphi, and on the Minerva Pronæa or the Goddess of Providence. p. 76

N^o 10.

On the æra of chronology, at which the period of the Drama may be fixed; and its comparison in this respect with the Alceftis and the Bacchæ. p. 87

N^o 11.

On the poetical form of the Hydra, and its destruction by Hercules and Iolaus. p. 90

N^o 12.

On Minerva in her character of Warrior against the Giants; and the objects of the Delphick Temple compared with the description of the Temple of Jupiter by Silius Italicus and Claudian. p. 94

N° 13.

On Bacchus in his character of Warrior against the Giants, and the history of this fabulous engagement from Diodorus Siculus. p. 96

N° 14.

On the arrangement of the Speakers of the Dialogue in this scene, according to the proposed alteration of Dr. Musgrave and Mr. Tyrwhitt; and the vindication of the printed text from the necessity of any innovation. p. 97

N° 15.

On the *ὀμφαλὸς*, or central navel of the Earth, at Delphi. p. 99

N° 16.

On the symbol of the central navel, or white stone, at Delphi, with the testimony of Strabo in regard to the ornaments, and that of Pausanias on the Medusa, or Gorgon, surrounding it. p. 101

N° 17.

On the variation in Euripides and Plutarch in regard to the custom of the admittance of Women to visit the recess of the Delphick Temple; and the attempt of Dr. Musgrave to reconcile their testimony refuted. p. 105

N° 18.

On the history of the *Παρθέναι*, or the Virgin Daughters, of Erechtheus. p. 107

N° 19.

On the oracular cave of Trophonius. p. 109

N° 20.

On the Goddess *Αἰδώς*, or Modesty. p. 109

N° 21.

On a parallel passage in Metastasio. p. 110

N° 22.

On the Goddess Ilithyia, or Lucina. p. 111

N° 23.

On the Titan Prometheus, who officiated to Jupiter at the birth of Minerva in the Fabulous Mythology; and a conjecture on the origin of this fantastick story. p. 113

N° 24.

On the Goddess Minerva under her title of Victory at Athens. p. 115

N° 25.

On the cavern of Pan under the Acropolis at Athens. p. 116

N° 26.

On the *Κόραι τρίγωναί*, or the Virgins descended from Agraulos, and the account of the veneration of this Goddess at Athens. p. 117

N° 27.

On the internal evidence of the precedence of the Bacchæ to the Ion in point of chronology. p. 122

N° 28.

On the *Πρόξενοι*, or Publick Officers, in the Cities of Græce appointed to entertain Strangers. p. 122

N° 29.

On the legal disqualifications at Athens annexed to illegitimate Children, p. 129

N° 30.

On the explication of the words of the original text, and a vindication of them from the several innovations of the Commentators. p. 124

N° 31.

On the ominous inferences, derived from the appearance of the flame at the Græcian sacrifices. p. 127

N° 32.

On the lake of Triton consecrated to Minerva. p. 129

N° 33.

On the representation of the golden locks of Apollo by the Poets and Artists. p. 130

N° 34.

On the accident of Creusa, and parallel passages from other Authors, illustrating this subject. p. 131

N° 35.

On the Delian Palm, sacred to Latona, and its poetical longevity. p. 133

N° 36.

On the Ægis of Minerva, and the imitation of Euripides by Virgil: History of the Ægis from Herodotus and Diodorus Siculus. p. 135

N° 37.

On the title of *Εὐνοδία*, or the Patroness of the Publick Ways, applied to the Goddesses Hecate. p. 138

N° 38.

On the connexion of Bacchus with the Eleusinian Mysteries, and the customs of their celebration illustrated. p. 139

N^o 39.

On the ὀκλήριον, or present, among the Græcians at the first sight of an object. P. 143

N^o 40.

On the history of the different Nations of the Amazons, conquered by Hercules, as related by Diodorus Siculus. P. 144

N^o 41.

On the poetical dress of Night. P. 146

N^o 42.

On the poetical chariot of Night. P. 147

N^o 43.

On the astronomical sword of Orion, and the variation of the metre of the word in the Greek and Roman Languages. P. 152

N^o 44.

On the anachronism, resulting from the interpretation of this passage by the Commentators, as applying to the naval victory of the Græcians over the Barbarians of Salamis; and a new interpretation of the allusion, as referring to the Argonautick expedition. P. 154

N^o 45.

On four of the Labours of Hercules, the Centaurs, Horses of Diomedes, Stag, and Lions; and parallel passages on the same objects of representation. P. 158

N^o 46.

On the serpentine and human form of Cecrops, and the different solutions of this fabulous story. P. 160

N^o 47.

On the invitation by the Herald to a Græcian entertainment,
p. 162

N^o 48.

On the custom of wearing garlands at the festivals of the
Greeks and Romans; and an historical anecdote on this
subject from Pliny, relative to Cleopatra and Mark An-
thony.
p. 163

N^o 49.

On the Græcian custom of being served at table by Boys of
distinguished youth and beauty.
p. 166

N^o. 50.

On the Græcian Custom of bathing their hands during the
Entertainment.
p. 167

N^o 51.

On the perfumes employed at the Græcian tables.
p. 168

N^o 52.

On the Symposiarch at the Græcian Feasts.
p. 169

N^o 53.

On the Musick employed at the Græcian Feasts.
p. 169

N^o. 54.

On the custom of exchanging the different cups at a Græ-
cian Entertainment.
p. 170

N^o 55.

On the compliment of honouring the superior Guest with
the bowl of the largest dimension at a Græcian Entertain-
ment.
p. 172

N^o 56.

On the superstitious omens, derived by the Græcians and
Romans from accidental expressions.
p. 173

	Nº 57.	
On the libations of the Græcians to their Gods at their feasts.		p. 175
	Nº 58.	
On the Doves at Delphi.		p. 176
	Nº 59.	
On the ancient punishment of Precipitation.		p. 177
	Nº 60.	
On the ancient punishment of Lapidation.		p. 179
	Nº 61.	
On the privilege of the Asylum in Græce.		p. 181
	Nº 62.	
On the representation of Rivers under the form of a Bull by the ancient Poets and Artists, and the reasons assigned for this resemblance.		p. 182
	Nº 63.	
On the explication of a difficult passage.		p. 185
	Nº 64.	
On the vindication of this line in the mouth of the Chorus from the proposed innovation of Heath, who applies it to Ion.		p. 186
	Nº 65.	
On the explication of a difficult passage.		p. 187
	Nº 66.	
On the employment of the Græcian Women in works of embroidery and the objects of their designs.		p. 188
	Nº 67.	
On the vindication of the printed dialogue from the proposed amendments of the Commentators.		p. 189

N° 68.

On the Olive, sacred to Minerva, in the citadel of Athens.

p. 190

N° 69.

On the luminous splendour of the Pagan Divinities, and on the idea of the fatal consequences, arising to Mortals, from the presence of these celestial Visitants: The opinion of Dacier on a passage in the *Odyssey* vindicated from the criticism of the English Commentator: Conformity of the Oriental notion on this subject, and imitation of Euripides by Milton.

p. 191

N° 70.

On the history and political character of Ion at Athens. p. 196

N° 71.

On the four Tribes at Athens, denominated from the four Sons of Ion.

p. 199.

N° 72.

On the Colonies planted by Ion and his Descendents. p. 200

N° 73.

On the origin and derivation of the title of Ionians from Ion and Javan.

p. 202

N° 74.

On the history of Dorus.

p. 203

N° 75.

On the history of Achæus.

p. 209

[620]

C O N T E N T S
OF
T H E N O T E S
ON
T H E B A C C H Æ.

Nº 1.

On the arrival and marriage of Cadmus in Græce : Hence the dramattick æra of the Bacchæ collected and compared with the chronology of the Ion and Alceſtis. p. 317

Nº 2.

On the conſecrated tomb of Semele at Thebes, and a philoſophical conjecture on the origin of the fable of her deſtruction by lightning. p. 320

Nº 3.

On the contumely and impiety of the Siſters of Semele in regard to her divine connexion with Jupiter : Parallel paſſages from Apollodorus and Ovid. p. 321

Nº 4.

On the deviation of Euripides in regard to the ſovereignty of Pentheus from the line of hiſtorical ſucceſſion of the Theban Kings. p. 322

N^o 5.

On the invention of the timbrel by Rhea, and the appellation of "the mother," applied to her. P. 323

N^o 6.

On the various explications of this difficult passage, and a new interpretation of the words, *διογενέτορες ἑναυλοῖ*, supported on the historical evidence of the musical pipes of the Curetes and Corybantes, as fostering Guardians of the infant Jupiter. P. 324

N^o 7.

On the excellent amendment of *ἡδεών* into *ἡδεώς* restored to Milton from the appropriation of Barnes: Evidence of that Edition of Euripides, which belonged to him, from his own subscription and the memorandum of Dr. Birch. P. 334

N^o 8.

On the implicit veneration, due to the received opinions on the subject of Religion, and the testimony of Cicero and of the Roman Law compared with Euripides. P. 337

N^o 9.

On the different explications of the Commentators on this difficult passage. Proposed amendment by the Author of these Illustrations. P. 339

N^o 10.

On the title of Demeter, or Earth, applied to the Goddess Ceres, and the origin of this appellation from Diodorus Siculus and Cicero. P. 342

N^o 11.

On the different explications of the Commentators on this difficult passage. P. 344

N° 12.

On the Græcian custom of deriving ominous inferences from the analysis of proper names : Imitation of this species of wit by the Roman Ennius : Judgment of Quintilian and Varro on this subject : Parallel instance from Shakespeare.

P. 345

N° 13.

On the Pagan Goddess, here invoked by the Chorus, who is proved to be *Ὀρία*, or Piety.

P. 352

N° 14.

On Paphos and Cyprus consecrated to Venus : Refutation of the opinion of Meursius, that Euripides here alludes to the river Bocarus : Illustration from the Natural History of the Island, that the expression of " the barbarian river" refers to the Ocean : Authorities in support of the phrase : Epithet of *ἀννεύροι*, or " unfed by showers," explained from the testimony of Travellers in their description of Cyprus : Historical evidence on the Mountains Olympus and Pieria : General propriety of the exclamation of the Chorus elucidated.

P. 359

N° 15.

On the spontaneous dissolution of the fetters of the female Bacchanalians, and the voluntary expansion of the gates of the prison : Parallel passages illustrating these miracles.

P. 372

N° 16.

On the bold combination of certain phrases by the Ancient Poets, where the words are borrowed from the organ of one sense and applied to another : Parallel passages from Shakespeare and Dryden illustrating the subject. p. 375

Nº 17.

On the title of Dithyrambus, and the origin and character of the Dithyrambick song. p. 380

Nº 18.

On the Mountain Nyfa, consecrated to Bacchus, and on the Corycian Caverns on mount Parnassus and in Cilicia : Conjecture of an anachronism in the Drama. p. 383

Nº 19.

On the error in the application of this passage to the Country of Lydia : Geographical situation of the Rivers Lydias and Axius : Criticism of Strabo on the epithet " beautiful," applied to Axius in the Iliad, refuted by the testimony of Euripides, Homer, and Philostratus. p. 391

Nº 20.

On the description of the Earthquake, affecting the palace of Pentheus : Parallel passages from Ovid and Nonnus. p. 397

Nº 21.

On the frantick mistake of Pentheus in regard to the captive Bacchus : Imitation of this passage by Nonnus. p. 399

Nº 22.

On the appendage of serpents in the Bacchanalian dress and the custom of affording milk to wild beasts : Parallel passages from Nonnus. p. 401

Nº 23.

On the miracles of the female Bacchanalians in producing fountains of water, wine, milk, and honey : Parallel passages from other Authors on this subject. p. 403.

N° 24.

On a criticism of this passage of Euripides, contrasted with another of Æschylus, by Longinus in his chapter on Visions: Opinions of the different Commentators in the explanation of this criticism examined, and a new interpretation of the real sense of Longinus submitted with parallel passages from Virgil in confirmation of it. p. 463

N° 25.

On the barbarous instances of savage frenzy, exerted against the brute creation by the female Votaries of Dionusus: Parallel passages from other Authors illustrating this subject: Opinion of the Commentator on the Dionysiacks of Nonnus. p. 421

N° 26.

On other miracles of the female Bachanalians in the marvellous power of carrying any burden unsupported on their shoulders, of wearing fire on their locks, and of conquering Men: Parallel passages from Nonnus and Virgil. p. 425.

N° 27.

On the confusion of the Speakers in the printed dialogue of this scene: Arguments in favour of the substitution of Bacchus, instead of the Messenger, deduced from the internal evidence of the Characters, Sentiments, and Language: History of the discoveries of the several Commentators on the corruption of the text. p. 427

N° 28.

On the proverbial phrase, *πρὸς κέρηρα λακτίζεν*, among the Greeks, and translation of it by Terence. p. 433

N° 29.

On an historical anecdote, relative to the application of this line by Plato at the Court of Dionysius, and the reply of Aristippus in the words of another passage of the Bacchæ of Euripides, as recorded by Diogenes Laertius, Sextus Empiricus, Suidas, and Athenæus: Parallel passages illustrating the correspondence of sentiment. p. 436

N° 30.

On the expression of χρόνος πᾶσα, or the foot of time, ridiculed by Aristophanes, as bombast in Euripides: Vindication of this phrase from the imputation of this criticism by parallel passages from Ovid and Shakespeare. p. 442

N° 31.

On the solution of this intricate passage, according to the interpretation of the different Commentators. p. 446

N° 32.

On the marvellous power, incident to Bacchus, of metamorphosing himself into various Animals: Conjecture on an imitation of Euripides by Milton: Application of this address to Pentheus. p. 448

N° 33.

On two beautiful effects, here produced by the Poet, in the cadence of the metre and the delay of the principal word: Illustration of these instances by parallel passages from Milton, Horace, and Pope. p. 454

N° 34.

On the conformity of Euripides with anatomical truth, in regard to the divulsion of Pentheus, and violation of it in various other Authors: Physical impossibility of detaching

the members of the human body, without the assistance of artificial instruments, illustrated by the execution of Damieas, as related by Dr. Smollett: Comparison of this story with the punishment of Metius in his dismemberment by the quadriga, as described by Virgil, Livy, and Florus: Opinion of a modern Anatomist on this subject. p. 456

N° 35.

On the symbol of madness, displayed in the rolling eye of the frantick Agave, and comparison of it with Amata in Virgil: Opinion of Dr. Musgrave on this passage refuted. p. 460

N° 36.

On an historical anecdote, relative to the application of these lines at the royal banquet of Hyrodes and Artavasdes, when the head of Marcus Crassus was introduced, as recorded by Plutarch, Appian, and Polyænus. Exodus of the Græcian Drama defined, and criticism on the interpretation of Monsieur Dacier in his version of Plutarch on the sense of the word Exodium. p. 461

N° 37.

On Polydorus, son of Cadmus and Harmonia, and a conjecture on the violation of Antient History by Euripides in his assertion that Cadmus had no male issue. p. 468

N° 38.

On the internal evidence of the mutilated state of the Drama in its present form. p. 470.

N° 39.

On the interpretation of this passage by the different Commentators, and the opinion of Dr. Musgrave, that it relates

lates to a vehicle of Oxen, conducting Cadmus and Harmonia into Illyria, confirmed by additional evidence : Illustration of the Oracle of Jupiter and of the expedition of Cadmus to the Encheleans and Illyrians from Apollodorus and other Authors. p. 473.

N° 40.

On the plunder of the Delphick Temple by the Barbarians under Cadmus : Testimony of Herodotus and Appian compared with Euripides, and the æra of events, recorded by Appian, collected : History of the several pillages of the Delphick shrine, mentioned by Pausanias and Strabo : Dissertation of Monsieur Valois on this subject. p. 481

N° 41.

On the transformation of Cadmus and Harmonia into the serpentine form : Historical evidence on this subject in regard to the literal and allegorical sense of this fable considered. p. 490.

N° 42.

On the respective comparisons of the Swan and Drone applied to Agave and Cadmus : New version of the passage proposed, and criticism on the interpretation of Heath. p. 497

FINIS.





.

2





